

THE HISTORY
OF THE
BOSTON THEATRE
1854-1901



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and in Captain Robinson's
garage

<u>Hon. Horace J. Harvard,</u>	<u>Charles De Harvard, (Left money for theatre)</u>	<u>Dear Mama</u>	<u>Mary Bobbit</u>	<u>Charles the Same Boston 15/1</u>
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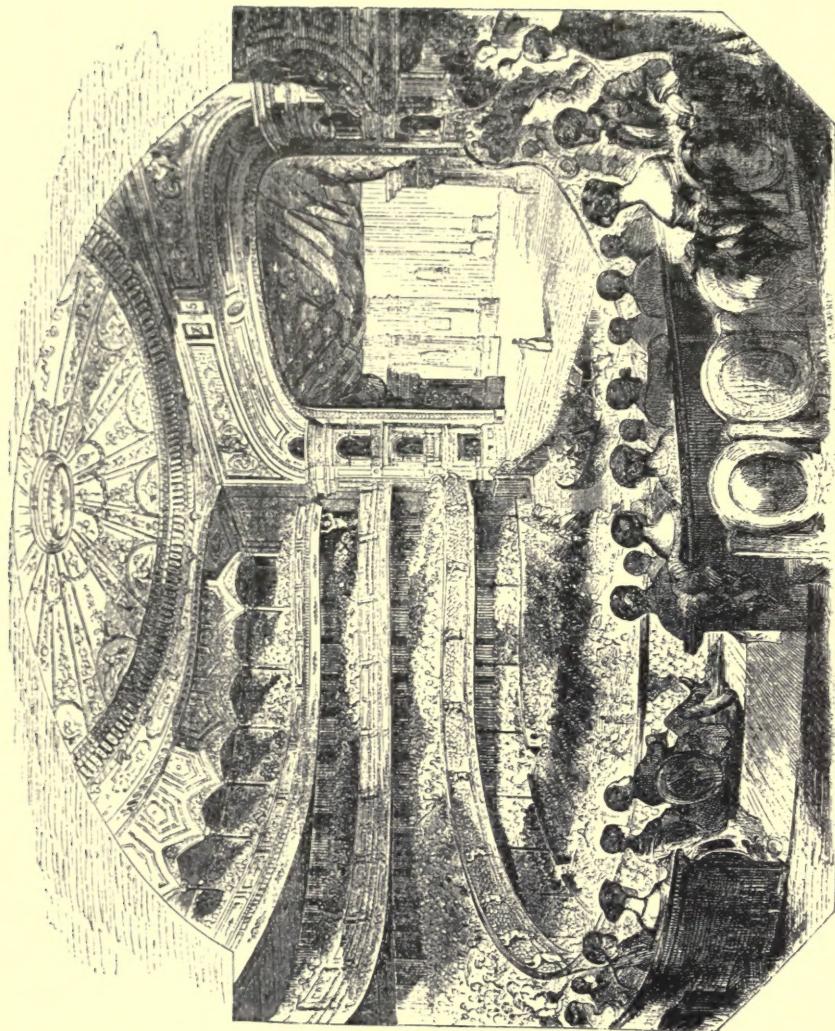






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THE HISTORY OF
THE BOSTON THEATRE



Auditorium of Boston Theatre — 1854

THE HISTORY
OF THE
BOSTON THEATRE
1854—1901
BY
EUGENE TOMPKINS

MANAGER FROM 1878 TO 1901

COMPILED WITH THE ASSISTANCE OF
QUINCY KILBY
TREASURER FROM 1886 TO 1901



BOSTON AND NEW YORK
HOUGHTON MIFFLIN COMPANY
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PREFACE

THE history of the Boston Theatre might easily be made to furnish material sufficient to fill an encyclopedia. To bring it into a single volume of this size has necessitated leaving out all criticism and practically all biography. I have tried to make the book as interesting as possible in its limited space and to prevent its becoming a mere catalogue.

The compilation of this work had its beginning in a collection of photographs made by my father, before and during the time that he was connected with the Boston Theatre. Inheriting from him a taste for such matters, I continued to collect portraits of the many celebrities who appeared there. Having been from boyhood a regular attendant at its performances and being thoroughly familiar with its happenings even before my business connection therewith, I felt the interest in its history which has found expression in this book. More fortunate than many chroniclers, I have had at hand the bound volumes of its programmes as well as the statement-books which show the receipts at all performances. To these I could add my own recollections of twenty-three years as manager and my memories of many talks with my father about the fortunes of the magnificent old playhouse.

I have also been fortunate in enlisting the services of Mr. Quincy Kilby, who has entered heart and soul into the work of collecting lacking photographs and of verifying all data.

I have tried to be accurate in all matters pertaining to dates and the spelling of names. Actors in the course of years sometimes change the spelling of their names or drop a superfluous

P R E F A C E

name or initial, and actresses often marry. When such changes have appeared I have followed the wording of the programmes at the time of performance. When receipts are quoted they are absolutely correct, as I have been most particular in their verification.

In collecting the portraits I have found that everybody who could help has been willing and even anxious to do so. For the loan of rare photographs and for valuable assistance in research, I am indebted to Frank Carlos Griffith, Napier Lothian, John Bouvé Clapp, Robert Gould Shaw, E. R. Byram, Douglas Taylor of New York, Frank Dumont of Philadelphia, Joseph H. Wheeler, William H. Lee, Charles E. Redmond, Walter Baker, Frank E. Chase, Dexter Smith, Wilbor A. Shea, Edwin Warner, Lycurgus Pitman, John M. Ward, Fred L. Crocker, George B. Young, Mrs. Rachel France, W. H. Bartholomew, H. H. Kelt, Miss H. A. Bullard, Fred H. Nazro, Mrs. J. M. Barnard, Denison R. Slade, Mrs. Emma Snelling, Frank H. Robie, Mrs. C. E. Lauriat, George E. Owen, W. V. Alexander of the "Ladies' Home Journal," and Miss Agnes C. Doyle, Miss Barbara Duncan, and Edwin F. Rice of the Boston Public Library.

The Notes and Queries Department of the Boston "Transcript" has also rendered valuable service in the discovery of rare pictures and the identification of actors.

I wish to express here my gratitude to all who have so cheerfully given their time and loaned their treasures to make this work a success. I hope that the book itself may give as much pleasure to its readers as its making has given me.

EUGENE TOMPKINS.

92 State Street, Boston, Mass.

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THE HISTORY OF
THE BOSTON THEATRE



Grand Staircase leading to First Balcony

THE HISTORY OF THE BOSTON THEATRE

CHAPTER I INTRODUCTION

THE first mention in literature of the present Boston Theatre is found in "A Record of the Boston Stage," by William W. Clapp, Jr., published in 1853, in which the author quotes from a letter written to him by Thomas Barry, saying, "You will have, sooner or later, a first-class theatre in Boston, and if properly built and properly conducted, it will prove a boon to the public and a fortune to the manager."

THE BOSTON THEATRE

Mr. Clapp adds: "These are the prophetic words of a veteran actor and manager. May we live to see them historical facts in some future 'Record of the Stage' in Boston." Mr.



Ladies' Parlor

Barry's prediction was soon fulfilled in part, although it was many years before the theatre was a source of any considerable profit to its managers.

The Boston Theatre was opened in 1854, and was so far in

Orchestra Foyer



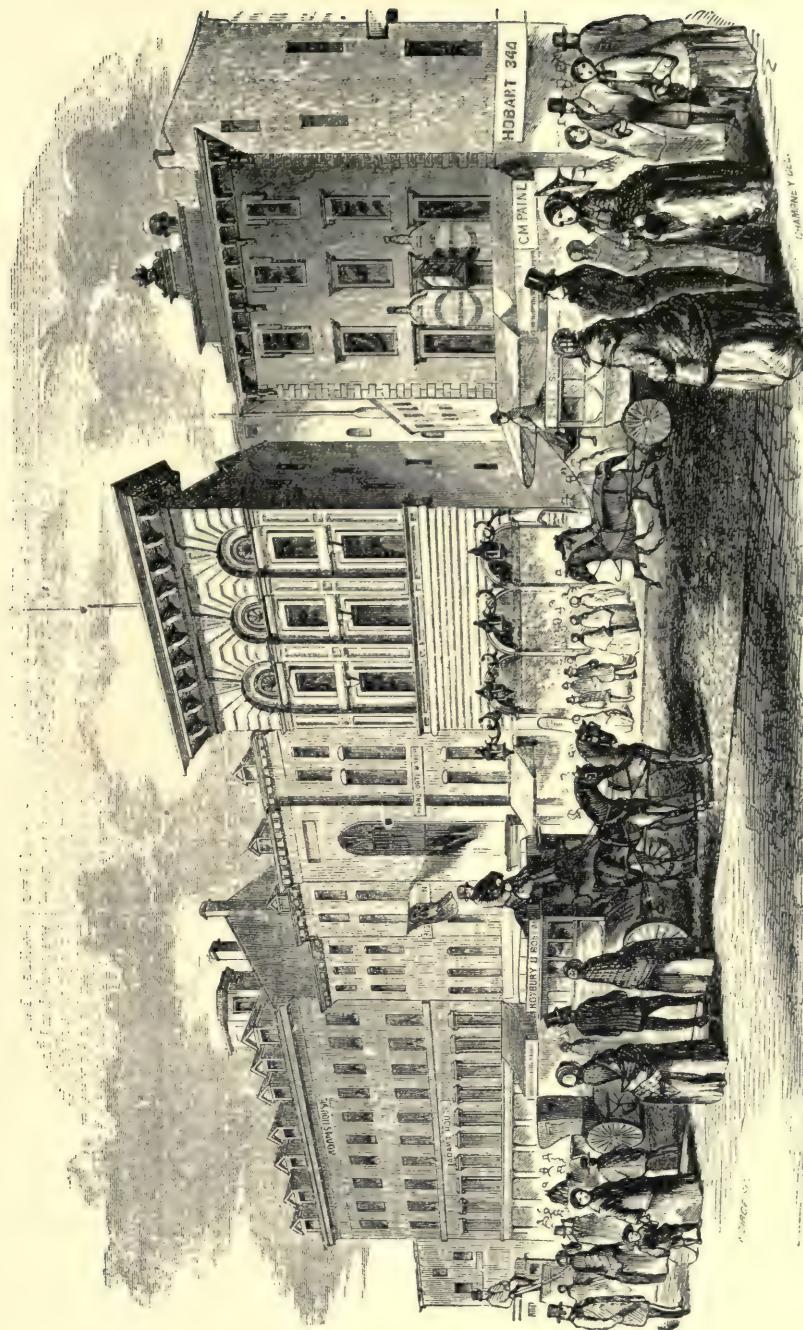
THE BOSTON THEATRE

advance of the times that even to-day no theatre in the world has been able to surpass it in all important particulars. In beauty of line, in acoustic properties, in ventilation, in ease



Thomas Barry

and economy of heating, in generosity of entrances and lobbies, in comfort and celerity of exit, in size and capabilities of stage, it has been a model for all the large theatres that have since been constructed in this country. No other theatre in the world

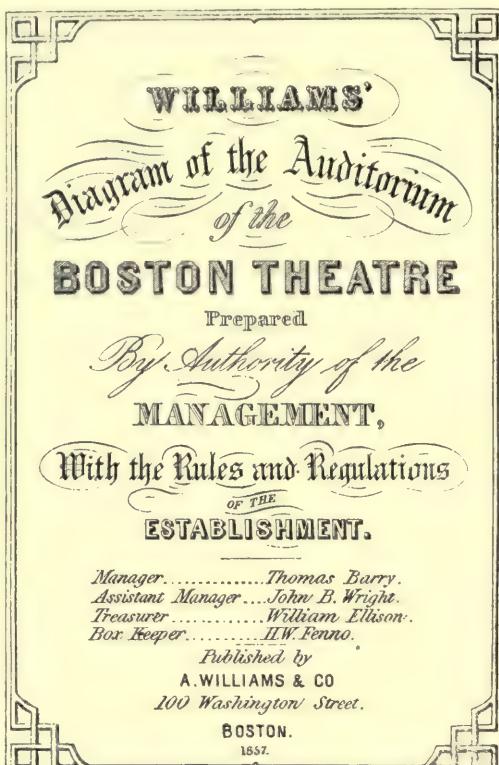


Exterior of Boston Theatre — 1854

THE BOSTON THEATRE

has presented so many notabilities to the public, from tragedians and grand opera singers to negro minstrels and variety performers, from orators and clergymen to ballet dancers and athletes. Scarcely any world-famous artist in the last fifty years has missed making his or her appearance at the Boston Theatre, and myriads of words of praise have fallen from their lips for its beauty, its comfort, and its unparalleled acoustics.

The old Boston Theatre on Federal Street was destroyed in 1852, and the Tremont Theatre having gone into the possession of a religious society, it was felt that an adequate place of amusement was needed in the city. Consequently, on April 28, 1852, a meeting which had been called by Joseph Leonard, the auctioneer, was held at the Revere House to consider the building of a new theatre. The meeting was called to order by Joseph N. Howe. E. C. Bates was chosen chairman and B. F. Stevens secretary. Addresses were made by Mayor Benjamin Seaver, Gardner



First Page of Diagram

INTRODUCTION

Brewer, and other prominent citizens, and a committee, consisting of John E. Bates, Gardner Brewer, Otis Rich, and

John E. Thayer, was appointed to select a site and solicit subscriptions. Among those who signed the petition for a charter were David Sears, Oliver Ditson, and General John S. Tyler.

The Parquette Office is open from 11 A.M. to 2 P.M. from 3 to 5 P.M. and from 6 P.M. to the close of the performances.

Seats can be secured three days in advance.

PRICES.

Private Boxes 6.00 Balcony Seats 1.00 Boxes 1st and 2nd Rows 50 cts. Parquette 25 cts. Amphitheatre 25 cts.

Courteous ushers with badges always in attendance to conduct visitors to their seats.

A Bell will be struck 5 minutes previous to the raising of the curtain.

Gentlemen are expected to be uncovered while in the auditorium.

Correct Books of the Play or Pantomime and Opera Libretti can always be procured at the Box Offices or at the Bookstore of

*A. Williams & Co.
100 Washington St.*

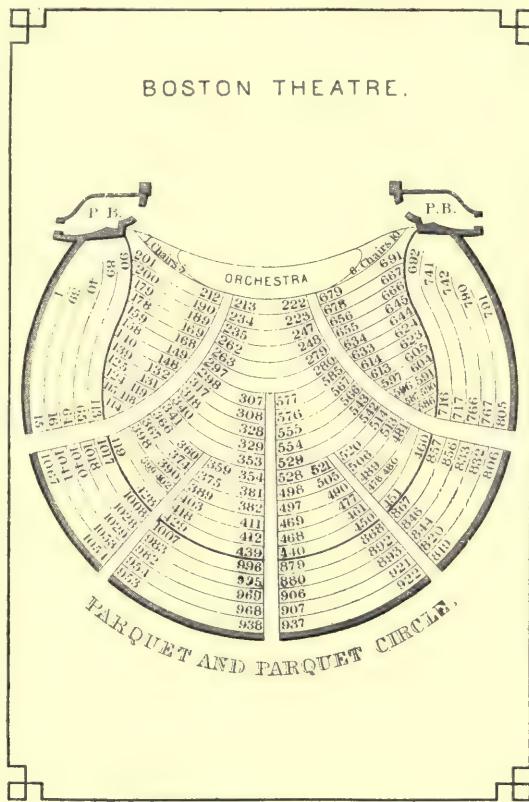
Fourth Page of Diagram

the rear land, which had been owned by the Boston Gaslight Company, the total cost reaching \$163,348.80.

A prize of \$500 was offered for the best design of a theatre, and was won by H. Noury, the building being constructed from his design by the Boston architects, E. C. and J. E. Cabot and Jonathan Preston, the latter being appointed supervisor. The building covers 26,149 feet of land and has

THE BOSTON THEATRE

a present seating capacity of 3140. Comparatively few structural changes have been made in the theatre since it was built, the greatest being in 1888, when ten feet were cut from the front of the stage, thus bringing the audience so much nearer the players. In 1890 the great cut-glass chandelier was taken down and its place was filled by eight smaller electric clusters, thus removing all danger of accident from the fall of the whole or a part of the massive structure, a danger far more apparent than real, yet still within the bounds of possibility. This chandelier was of immense size and weight, and was composed of thousands of cut-glass prisms. When lighted, it had the appearance of a great glowing jewel, and was the admiration and delight of generations of theatre-goers. A strange comment on the uncertainty of fashion is furnished by the fact that when this chandelier, which had cost thousands of dollars, was taken down, nobody could be



Seating Plan — 1854
Second Page of Diagram

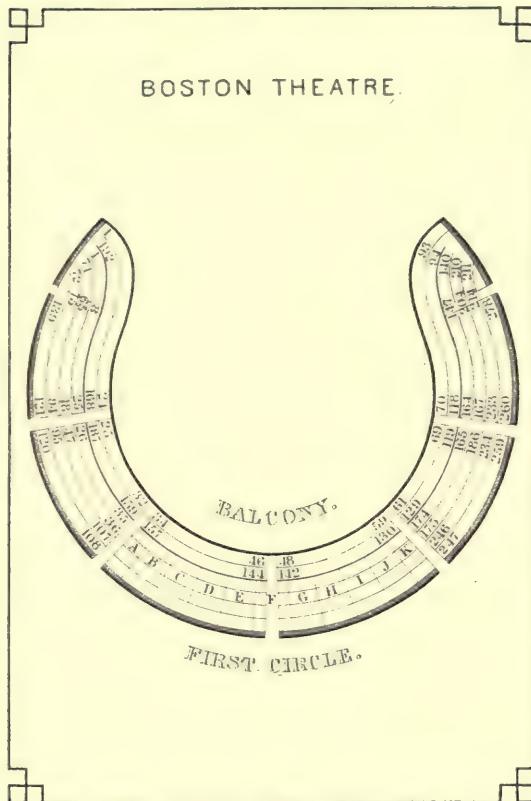
INTRODUCTION

found to purchase it, or even to remove it for the value of the material of which it was composed. It was dismantled and stored above the dome of the theatre, where it now lies, neglected and forgotten, within a few feet of the scene of its long-time glory.

The construction of the dome was a work of genius in engineering, as it was a serious problem to carry so large an expanse of ceiling without help from below.

It was here that wire lathing was used for the first time on record, as it was not practicable to sustain so great an area of plastering with ordinary wooden laths.

The paneled clock over the proscenium was unique in its novelty, and is still the only one of the kind in this country, though its counterpart may be seen at the Hoftheater in Dresden, Saxony.



Seating Plan — 1854
Third Page of Diagram

The staircase which leads from the Washington Street lobby to the upper gallery is ingeniously contrived to be self-support-

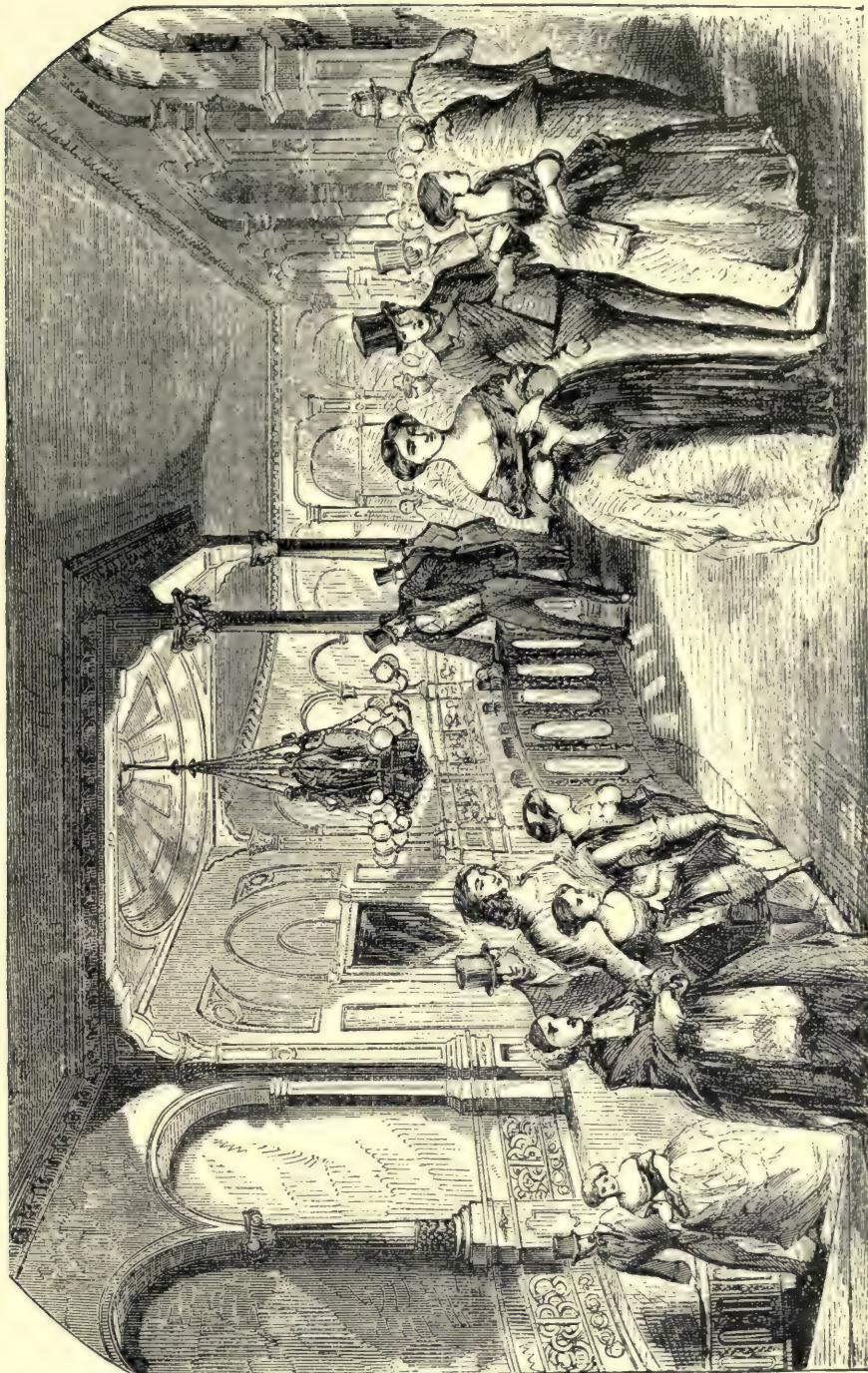
THE BOSTON THEATRE

ing and in no way dependent upon the walls beside it, but springing free and clear from the basement below. Its integrity is shown in the fact that in all its more than fifty years of service it has borne its burden of millions of hurrying human beings without a crack or strain of any kind. It is spiral in form and measures nine feet in width, being constructed of oak, which even now shows but few signs of wear from the countless feet that have trodden its broad surfaces. The grand staircase leading from the main lobby to the first balcony also shows the excellence of its material, there being practically no appearance of wear after its half-century of faithful service.

The ladies' room on the first floor, the smoking-room on the second floor, and the spacious lobbies of the family circle and gallery occupy in themselves an area greater than the entire auditorium of many a smaller theatre. Although the seating capacity of the house is so much larger than that of any other in the city, it is a pleasing fact that the sign "Standing Room Only" has been shown oftener in the Boston Theatre than in any other local playhouse.

The auditorium is ninety feet in diameter and is almost circular in shape, flattening slightly towards the stage. The distance from the curtain to the back of the auditorium is eighty-four feet. The height of the dome is fifty-four feet. The four private boxes on either side of the auditorium should be considered principally as an architectural feature, as they were intentionally kept in the background, that they might not interfere with the view from the orchestra circle or balconies.

The stage backs on Mason Street, where are the stage-door for the use of actors and working staff, and the great scene-doors, which have height enough to admit the largest pieces of



Balcony Vestibule

THE BOSTON THEATRE

scenery and sufficient width to permit the passage of tally-ho coaches, fire-engines, or the bulkiest properties that may be needed. The proscenium opening is forty-eight feet in width by forty-one in height. There is a sub-cellars beneath the stage with a depth of about thirty feet, which allows the sinking of the highest flats and wings. The stage itself is irregular in shape, being much deeper on the side toward the south. Its capabilities are known the world over, and it has been since its first construction a standard for commodiousness and mechanical perfection.

In addition to the actors, singers, and performers in all other branches of the amusement profession who have been seen here, an army of supernumeraries has trodden its boards, thousands of whom have gained name and fame in divers fields of usefulness. Comparatively few are the students of Harvard College, the Massachusetts Institute of Technology, and many kindred institutions, who have not appeared at least once before a Boston Theatre audience as one of the villagers, soldiery, or mob in the great operatic, spectacular, and melodramatic productions for which the theatre has long been famous. A large proportion of the prominent citizens of nearby Massachusetts cities has also been seen there serving as members of reception committees, seated behind some famous orator or statesman, as he addressed his audience on an absorbing topic of the day. The little stage-door on Mason Street could conjure up a procession of ghostly visitors of other days, unequaled by the shadows from any other such portal in the world. Well might W. E. Henley's lines be inscribed above it:

The curtain falls, the play is played;
The beggar packs beside the beau;

INTRODUCTION

The monarch troops and troops the maid;
The thunder huddles with the snow.
Where are the revelers high and low?
The clashing swords? The lover's call?
The dancers gleaming row on row?
Into the night go one and all.



The Great Chandelier



Washington Street Entrance
Ladies' Parlor

Balcony Foyer
Smoking-Room

CHAPTER II

THE FIRST NIGHT

THOMAS BARRY took a trip to Europe in the early part of 1854 in the interest of the Boston Theatre. While there he wrote the following letters to J. B. Wright. These letters are now in the possession of Robert Gould Shaw of this city, who has kindly loaned them for reproduction in this book.

43 St. James's Place, St. James's Street,
London, May 19, 1854.

MY DEAR WRIGHT,—I returned from Paris last night, having been absent nine days. Prior to my departure I engaged Mr. Wood for the first low comedy and his wife for the chambermaids. They are both young and clever, great favorites, and considered equal to any artists on the English stage. When I told Webster of the engagement he expressed his

THE BOSTON THEATRE

Theatricals are dull in Paris, and the glory of the French stage appears to have set without the hope of a speedy rising. There is no startling talent to be met with, the actresses

are plain, almost ugly, the ballet indifferent, and I see nothing superior to our own stage except the scenery, gorgeous costumes, and instrumental music, which is perfection.



John Gilbert

During the course of the coming week I shall probably make some engagements. Do not write to me after the 3d of June, as I shall sail from Liverpool on the 17th. I wish the day was come, for I long to be home again. I went on board the Africa a sick man, and sickness has stuck to me more or less ever since. The weather here is dreadful, a cold rain, no sun, more like a New York winter than anything else.

I crossed the English Channel in a gale of wind, the sea breaking over our little iron steamer and drenching the passengers to the skin. Let others travel for pleasure. I have had enough of it. My best thanks for your attention to business. Act as for yourself; whatever you do is right. With best wishes, believe me

Yours most truly,

THOMAS BARRY.

J. B. WRIGHT, Esq.

P. S. If Miss Emma Taylor is pretty and clever, try to get her at the \$18 per week. I have not been able to see my agent,

THE FIRST NIGHT

but I understand he has no news to communicate. Our wardrobe will be first-rate, the most beautiful and complete in America. The costumes making here are perfect.

43 St. James's Place, London,
July 11, 1854.

MY DEAR WRIGHT, — I have taken my passage on the Africa and shall sail on Saturday. I have engaged a whole family for the sake of obtaining two pretty girls 19 and 17. The eldest, who is to play our first walking ladies, has led the business in the country and is a very good actress. The youngest is to do anything. Both can sing and are pretty. The father was for years the first old man at York and can play Irishmen, etc. He is to make himself useful in second old men and respectable business. His wife (his second) is quite a young and handsome woman and plays chambermaids. She is to make herself useful. They have four young children from 13 to 5, good for Duke of York, etc.

As the day for my departure approaches, business accumulates and I have only time to write a few lines. My best respects to Mrs. W., your mother, and all friends.

Very truly yours,

THOMAS BARRY.

J. B. WRIGHT, Esq.



Julia Bennett Barrow

THE BOSTON THEATRE

The family referred to was the Biddles family, and the young and pretty girl of 17 who was to do anything became

Mrs. Thomas Barry before very long. Although not in the first production, she was present on that occasion and occupied a seat in Mr. Barry's private box.



Clara Biddle

The opening night was a great success, the auditorium being crowded with a throng representing the brains, wealth, and fashion of the city. It was an occasion which it would be impossible to duplicate in these later days, for no one building could hold so large a proportion of all that is so absolutely the best of the community. The

audience was kindly and enthusiastic, and the star of success shone brightly over the new enterprise.

A copy of the opening programme is shown on page 15. The box-office statement for that evening shows the following receipts:

3 Boxes		\$19.00
171 Balcony	at \$1.00	171.00
1109 Parquet	at 50 c	554.50
360 First Tier	at 50 c	180.00
347 Second Tier	at 50 c	173.50
845 Gallery	at 25 c	211.25
		<hr/>
		\$1309.25

THE FIRST NIGHT

Free tickets: Dr. Wyman, 6; Judges, 6; Dr. Parsons, 2; Corporation, 12; Press, 24; others, 14: total, 64. There were 2915 people in the theatre, the gallery not being entirely filled. The stockholders had the privilege of free admission to the theatre at all times, excepting to the stage, dressing-rooms, and offices, or, in lieu of admission, two seats reserved in any part of the theatre, the price not to exceed one dollar each, and the tickets to be called for before ten o'clock in the morning on the day of performance.

The Mr. Comer who played Sir Lucius O'Trigger in "The Rivals" was Thomas Comer, the musical director, who thus set an example which was later followed by Napier Lothian, who left the leader's desk to appear as principal support to Maggie Mitchell and to Lotta on the occasion of his benefits, and who once saved a performance by substituting at short notice for Louis James as Captain Molyneux in "The Shaughraun," in support of Dion Boucicault.

The one single individual who was connected with this performance and with the anniversary performance fifty years later was August Suck, who played the violoncello in the orchestra. On his way to rehearsal on the morning of September 11, 1854, he stopped at a photographer's and had his picture taken. That picture is herewith reproduced, together with one showing him as he looked fifty years later.



August Suck
Sept. 11, 1854



August Suck
1904

THE BOSTON THEATRE

Miss Clara Biddles, who became the wife of Mr. Thomas Barry, was in after-years the leading lady of the theatre. Some time after Mr. Barry's death she married William Redmund, who was the leading man of the theatre for the seasons of 1881-82, 1882-83, and 1883-84. She died in New York in 1906 and was buried in the family lot in Boston.



Thomas W. Parsons

The Prize Address, which was recited by John Gilbert, — he thus having the honor of speaking the first lines from the Boston Theatre stage, — proved to have been written by Thomas W. Parsons, a poet best known by his translation of Dante's works. The prize was one hundred dollars.

The address was in the form of an ode in ten-syllable metre, and concluded as follows:

"Such rites have been where now this temple stands,
The savage dramas of the Indian bands.
Near the blue lake and by the midnight fire,
See the red artist and the naked choir,
When the great sachem with his Pequot court,
After the fray, assembled at the sport.
See — 't was but yesterday — their dance describe
The hunt, the fray, the triumph of their tribe.
These too were artists, but their show is done:
Their last spectator was the setting sun.

THE FIRST NIGHT

“In Charles’s days, when tragedy was mean,
Once the light muse went slipshod on the scene.
Was Charles alone at fault? Historian tell.
We love the sturdy Puritan too well.
What though the drama drooped beneath his ban,
Spite of the bigot, we revere the man.
What though he left polluted arts behind,
He brought his sword, his Bible and his mind.

“Something of that austerity be yours,
Since Folly loves what easy Taste endures.
Let our purged altar and its blameless priest
Honor the three-hilled city of the East,
That to the wise our theatre may seem
A nobler school, a loftier Academe.
And Shakespeare’s mine, transplanted to the shore
Whose rocks are gold, whose sands are shining ore
(Or far as Freedom’s onward march may draw
Arts, without arms, and without conquest, Law),
A sacred well, from whose o’erflowing brink
Each generation in its turn may drink.
So shall your children thank you, not alone
For wealth of empire grasping every zone,
But write these words on Memory’s grateful page:
‘Sons of the Pilgrims, you redeemed our stage.’ ”

Mr. Parsons’s work was enthusiastically praised, one critic going so far as to say that it was the best of all his poems. An interesting contrast to the ode is found in a pamphlet issued in the autumn of 1854, bearing the imprint of John P. Jewett & Company, who are best remembered as the original publishers of “Uncle Tom’s Cabin.” The title-page of the pamphlet reads:

THE BOSTON THEATRE

THE LOVE OF PLEASURE.

A

DISCOURSE

OCCASIONED BY THE

OPENING OF A NEW THEATRE IN BOSTON.

DELIVERED IN MT. VERNON CHURCH,

SUNDAY, SEPTEMBER 10, 1854,

BY EDWARD N. KIRK.

Published in accordance with the wishes of the Mt. Vernon Association of
Young Men.

The preface tells that the sermon was repeated on the following Sunday by request, and with the pastor's consent was issued to the public as a Sermon for the Times. The principal part of the discourse is directed against pleasure in general, the clergyman saying, "It is evil to seek pleasure in anything rather than in God, more than in Him." Later he says, though this part of the sermon was evidently delivered on the second Sunday :

"One manager recently promised his audience, in opening a new playhouse, that those beautiful walls should be polluted by no vulgarity or profaneness; and yet I find one of the plays enacted that very evening sprinkled with many genteel oaths; besides one sufficiently vulgar. You would think from the prize essay then read that we were going to have a Puritan theatre here, to which Cotton Mather himself and Elder Brewster might consistently go. But, alas! what an entertainment to begin our improving theatricals with, 'The Loan of a Lover,' 'The Rivals,' two silly, coarse exhibitions of that affection which lies at the bottom of all domestic happiness, and of the

THE FIRST NIGHT

stability of the Commonwealth. No, Bostonians, this kind of entertainment becomes neither you, your origin, your history, your position, nor the age of the world. It is not amusement we want, while life presents such serious duties, and destiny is so near. The silly Athenians were amusing themselves while demagogues were bartering their liberties, and Philip was forging their chains. Slavery alone is making serious work enough for us. Annexation is hurrying our country to the edge of a whirlpool. Is this a time for luxurious playhouses and silly comedies? Shame, sons of the Pilgrims, heirs of American institutions, formers of American destiny! It is not amusement we want; but something infinitely higher. I know that respectable citizens sanction the movement. But I take my stand on history, common sense, and Scripture; and say, it is a serious evil to any community. It will fortify sin, augment crime, multiply wretchedness, lower the tone of morals, and hinder the progress of Christianity. You have opened a splendid suite of rooms. But they will, in all probability, prove a splendid pitfall for some of our beloved young men. Merchants have said, ‘It is necessary to our trade; we must draw traders to our city.’ But what will they think if they pay for that trade with the ruined characters of young men in their employment? If this is so important a part of the commercial apparatus of our city, then our young merchants must naturally patronize it. If the master esteems it so highly, the apprentice must visit it. But the history of these costly entertainments shows that, next to gambling-houses, theatres have furnished the strongest temptations to dishonesty in clerks.”



H. F. Daly

James Bennett John Gilbert Julia Dean J. B. Howe

Scene from "The Wife"

CHAPTER III

THE SEASON OF 1854-55

THE stock company filled the first four weeks of the season, their offerings being "The Rivals," "The Loan of a Lover," "The Wonder," "Mr. and Mrs. Peter White," "The Love Chase," "The Merchant of Venice," "The Swiss Cottage," "John Bull," "A New Way to Pay Old Debts," "The Poor Gentleman," "The Wandering Minstrel," "Virginius," "The Two Gregories," "A Kiss in the Dark," and "Man and Wife." J. B. Howe and Messrs. Biddles and Lyster made their début in "The Wonder," on Wednesday, September 13. Adelaide Biddles and Messrs. Forrester and Morris were first seen on Friday, the 15th, while James Bennett did not appear

THE SEASON OF 1854-55

until Monday, September 18, when he played Shylock in “The Merchant of Venice.”

At first the theatre was open only on Monday, Tuesday, Wednesday, Thursday, and Friday evenings, it being against the law to give performances on Saturday evenings, on account of the Puritan Sabbath’s beginning at sundown on Saturday. The first matinee was that of “Man and Wife” and “Mr. and Mrs. Peter White” on October 7, after which they became general, although when Edwin Forrest came that season he played only at the evening performances, the matinees being given by the stock company. There were four dramatic stars this season, Julia Dean, Edwin Forrest, James H. Hackett, and E. L. Davenport, all of whom chanced to be Americans, while Mr. Davenport was of Boston birth.

Julia Dean was the first star, opening on October 9, and remaining four weeks, in “The Hunchback,” “The Lady of Lyons,” “The Wife,” “The Love Chase,” “Love,” “The Stranger,” “Evadne,” “The Honeymoon,” “The Gamester,” “Romeo and Juliet,” “In-gomar,” and “The Follies of a Night.” The company always played an afterpiece in addition to the star’s offering. Edwin Forrest followed on November 6, opening in “Richelieu” and remaining three weeks, during which time he was seen in



Julia Dean

THE BOSTON THEATRE

“Damon and Pythias,” “A New Way to Pay Old Debts,” “Virginius,” “King Lear,” “Othello,” “The Gladiator,” “Metamora,” “Jack Cade,” and “Hamlet.” During Mr. Forrest’s engagement John Gilbert was not in any of the casts. The following letter, loaned by Robert Gould Shaw, gives some light on the subject:

Baltimore, December 17, 1854.

MY DEAR MR. BARRY, — From the expression which you used to me while I had the pleasure to be with you last in Boston, I inferred that you could not justify my conduct towards Mr. Gilbert in refusing him permission to act with me during my late engagement there. When I briefly replied to your expression I supposed I had answered your objections. But thinking the matter over since, I am not so certain that I had convinced you of my undeniable right to pursue the course I then adopted, so I will now state more fully my views of the question.

It is an axiom that a man in a state of liberty may choose his own associates and if he find one to be treacherous and unworthy he may discard him. Therefore I discard Mr. Gilbert. Again, I never believed in the hypocrisy which tells us to love one’s enemies. My religion is to love the good and eschew the evil. Therefore I eschew Mr. Gilbert. Physical cowardice may be forgiven, but I never



Edwin Forrest

THE SEASON OF 1854-55

forgave a moral coward, and therefore I forgive not Mr. Gilbert. He who insists on associating, professionally or otherwise, with another known to despise him, is a wretch unworthy the name of man. Consequently Mr. Gilbert is unworthy the name of man.

But, sir, besides all this I have an undisputable right to choose from the company such actors as I consider will render me the most agreeable as well as the most efficient support.

In my rejection of Mr. Gilbert I took the earliest care not to jeopardize any of the interests of your theatre, for I advised you in ample time of my resolution, warning you of my intentions and giving my reasons therefor, so that you might choose between the services of Mr. Gilbert and my own. For while I claim the right in these matters to choose for myself, I unhesitatingly concede the same right to another.

And now if after this expression of my views relative to this thing, you still hold to the opinion that my conduct was unjustifiable, you cannot with the slightest propriety ask me to fulfil another engagement so long as Mr. Gilbert remains in your company, for I pledge you my word as a man that he shall never under any circumstances act with me again.

Yours truly,

THOS. BARRY, Esq.

EDWIN FORREST.

Mr. Forrest's hatred of Mr. Gilbert is supposed to have been caused by the fact that when Catherine Sinclair Forrest obtained the decision in her favor in the Forrest divorce suit, Mr. Gilbert publicly said that he was glad of it.

The first opera company to visit the Boston Theatre was an English Opera Company headed by Louisa Pyne, Miss Pyne,

THE BOSTON THEATRE

W. Harrison, Borrani, Whiting, Reeves, and Meyer, who opened on November 27, 1854, in Auber's Comic Opera, "Crown Diamonds," then heard for the first time in Boston. This ran the entire week and was followed by two more weeks of "Maritana," "La Sonnambula," "The Bohemian Girl," "Fra Diavolo," and "The Beggar's Opera." The regular company assisted in the smaller parts in these operas and also played a farce each evening.



Louisa Pyne

pany filled the fortnight beginning December 18 with "The Merry Wives of Windsor" (John Gilbert as Falstaff), "Hamlet" (James Bennett as Hamlet), "The School for Scandal," "Money," "The Merchant of Venice" (James Bennett as Shylock), and "Richard III" (James Bennett as Richard and Mrs. H. P. Grattan as Queen Elizabeth). Farces were played every evening also.

E. L. Davenport began a starring engagement on January 1, 1855, his plays being "Hamlet," "Othello," "St.

The stock com-



E. L. Davenport as Hamlet

THE SEASON OF 1854-55

Marc," "The Stranger," "Richard III," "Brutus," and "Black-Eyed Susan." In the latter piece he sang "A Yankee Ship and a Yankee Crew," and in conjunction with Adelaide Biddles danced a double sailor's hornpipe. For his benefit on Friday, January 12, he played "The Wife," "The Morning Call," and "Black-Eyed Susan."

The first Italian Opera Company in the theatre was that headed by Madame Grisi and Signor Mario, who were supported



E. L. Davenport



Madame Grisi

by Signorina Donovani, Susimi, Baldi, Lorini, and others. Ardit was the conductor, Amati Dubreuil the stage-manager, and Soto, Ciocea, and G. W. Smith led the ballet. The opera company sang only on Monday, Wednesday, and Friday nights and Saturday matinees, the stock company filling the Tuesday and Thursday evenings. "I Puritani" was the first Italian opera to be

THE BOSTON THEATRE

heard, being followed by "Lucrezia Borgia," "La Favorita," "The Barber of Seville," "Norma," "Don Pasquale," "Don Giovanni," and "Semiramide."

James H. Hackett played Falstaff in "Henry IV" on January 30 and February 6, and the same character in "The Merry Wives of Windsor" on February 1. He was also seen in "The Kentuckians" and "Monsieur Mallet" on February 8.

This opera company opened on January 15 and remained four weeks, being followed on Monday, February 12, by a spectacular production of "The Invisible Prince, or the Island of Tranquil Delights," which ran, with some interruptions, for five weeks.

J. H. Hackett as Falstaff During its run benefits were given to Mrs. Barrow, Mrs. John Wood,

Mr. Bennett, Mr. Pauncefort, and Mr. Gilbert.

Mrs. Hudson Kirby of the stock company made her first appearance in America on Monday, March 5, 1855, in the part of Julia in "The Hunchback," Mrs. Barrow being the Helen.

Julia Dean, who had now become Mrs. Julia Hayne, opened on March 19 in "The Wife," playing "The Lady of Lyons" on Tuesday, while on Wednesday she produced "The Priestess," a new five-act tragedy, written for this theatre by a "Popular and Successful American Author." This was played on



W. Harrison

THE SEASON OF 1854-55

Wednesday, Thursday, and Friday, and all the next week. The performance of Friday, March 23, was for the author's benefit, but we are not told who the author was.

The stock company filled the next two weeks, beginning April 2, and "The Priestess" was revived on April 5 and 6, with Mrs. Hudson Kirby in the star rôle of Norma.

Julia Hayne had a farewell benefit on Monday, April 9, when she was seen in "The Jealous Wife" and "The Honeymoon."

A "Norma Travestie" was presented on April 11, 12, and 13, with John Gilbert as Norma.

The Pyne and Harrison English Opera Company returned on April 16 and remained three weeks, presenting the operas of "Cinderella," "The Beggar's Opera," "Guy Mannerling," "La Sonnambula," "Fra Diavolo," "The Bohemian Girl," and "Crown Diamonds."

The stock company filled the next two weeks, beginning May 7, with "Rule a Wife and Have a Wife," "The Bridal," "The Jealous Wife," "The Priestess," "Henry IV," "The Invisible Prince," "King John," "As You Like it," "Twelfth Night," "Wild Oats," "The King and the Mimic," and various farces.

An Italian Opera Company opened on May 21 and stayed three weeks, the principals being Steffenone, Vestvali, Bertucca-Maretzek, Brignoli, Badiali, Coletti, Amodio, and Rocco. The opening bill was "William Tell," for the first time



Amodio

THE BOSTON THEATRE

in Boston, the other operas being "Lucrezia Borgia," "Il



Jerome, Antoine, and Gabriel Ravel

Trovatore," "Lucia di Lammermoor," and "Rigoletto." On the afternoon of May 9, "Masaniello" was given, with the last scene of "Lucia," Mlle. Zoe making her first appearance in the city as the dumb girl in the former piece, while Harrison Millard also made his first appearance here as Edgardo, in the latter opera.

Niblo's Celebrated Ravel

Troupe made their first appearance on Tuesday, June 5, 1855, the principals being François Ravel, Blondin the tight-rope walker, Paul Brilliant, Maugin, Marzetti, Thilman, Axel, Ione, Mme. Marzetti, Victorine Franck, Mlles. Thilman, Axel, Cherini, Gilbert, and Flora, Julie, Anna, and Caroline Lehman. Their opening bill was "The Green Monster" and "Soldier for Love." Appearing at first on the off-nights of the opera, they afterward filled all the time from June 12 to July 5, their pantomimes including "Le Diable Amoureux," in which Yrcia Mathias made her début, "Robert Ma-



Blondin

THE SEASON OF 1854-55

caire," "Raoul, or the Magic Star," "Genevieve," "M. Dechalumeau," "Jeannette and Jeannot," "Godenski," "La Prima Donna," "Medina," "The Isle of Nymphs," and "The Magic Flute."

A single performance of opera was given on Monday, June 18, 1855, when "Norma" and the finale to "Lucia" were sung by Anna de la Grange, Signora Seidenburg, Raffaelle Mirati, Morelli, Barattini, and Madame Morra. Arditì was the conductor.

At the Washington Street entrance of the theatre the outside door was originally constructed to slide up and down in grooves at the sides. Being very heavy, it was counterweighted so that it might be easily raised. On the opening night it stuck fast when about four feet above the threshold, and could be moved neither up nor down, in consequence of which all early comers were obliged to stoop low and enter in a most undignified position. Before the evening was over, however, the trouble was corrected and the later arrivals entered with their normal erectness. On Thursday, January 11, 1855, this door being again out of order, the counterweights were removed and the door was supported by a piece of joist while the necessary repairs were being made. A curious onlooker, despite an emphatic

Mrs. John Wood



THE BOSTON THEATRE

warning, leaned against the supporting timber and knocked it down, causing the heavy door to fall upon him, killing him instantly. Mr. Barry mentions this fact in the statement book which he kept, which book is in the possession of Mrs. Whitcomb, a daughter of Mr. Barry, who is still a resident of Boston. Mr. Barry also notes that on Monday, May 28, 1855, there was a mass meeting at Faneuil Hall, ten thousand persons being present.

This apparently had no ill effect upon the business of the theatre, as the opera company sang "*Il Trovatore*" on that evening to the largest house of its engagement, the receipts being \$1369.50.

On Wednesday, July 4, 1855, it was very hot, a circus was exhibiting in town, and there were fireworks on the Common, making a combination which had a disastrous effect on business,

the Ravels playing that night to \$189. The largest receipts for a single night that season were drawn by the Italian opera company of which Grisi and Mario were the stars. The date was Monday, January 22, the opera was "*Norma*," and the receipts were \$4225.



Mario



Mr. Forrester

Mr. Donaldson

Miss Phillips

Scene from "The Devil's Bridge"

CHAPTER IV

THE SEASON OF 1855-56

THE following was the staff for the season of 1855-56: Thomas Barry, manager; J. B. Wright, assistant manager; Hayes and Selwin, scenic artists; F. Fleming, treasurer; H. W. Fenno, ticket-agent; Thomas Comer, musical director. The company were Mr. Belton (from the Theatre Royal, Drury Lane, London, — his first appearance in America), John Gilbert, John Wood, H. F. Daly, Stoddart, W. H. Curtis, Moses Fiske, Donaldson, Cowell, G. W. Johnson, S. D. Johnson, G. Johnson, N. T. Davenport, T. E. Morris, John

THE BOSTON THEATRE

H. Selwin, Forrester, Price, Holmes, Dayton, Gouldson, Barry, Mrs. Barrow, Mrs. Hudson Kirby, Mrs. Wood, Mrs. Gilbert,



Barney Williams

Mrs. Belton, Adelaide Biddles, Emma Taylor, Clara Biddles, Mrs. Dixon, Misses Walker, Smith, Rose, Christy, Robinson, Walters, and Howell. The season opened on September 10 with the company in "Much Ado About Nothing" and "Betty Martin." The bill was changed at every performance for a fortnight, the offerings being "The Stranger," "Wild Oats," "The Poor Gentleman," "The Hunchback," "Paul Pry," "The School

for Scandal," "A Cure for the Heartache," "Twelfth Night," "Wives as They Were and Maids as They Are," with a different farce each evening.

Mr. and Mrs. George Vandenhoff played the week of September 24 in "Hamlet," "Money," "Town and Country," "The School for Scandal," and "The Lady of Lyons."

Mr. and Mrs. Barney Williams opened on October 1 and remained three weeks, offering "The Custom of the Country," "Born to Good Luck," "Barney the Baron," "The Irish



Mrs. Barney
Williams

THE SEASON OF 1855-56

Tiger," "Ireland as It Is," "Our Gal," "Patience and Perseverance," "Irish Assurance and Yankee Modesty," "The Happy Man," "Ireland and America," "Law for Ladies," "Teddy the Tiler," "The Fairy Circle," "The Irish Ambassador," "In and Out of Place," "The Irish Tutor," "Shandy Maguire," "O'Flanagan and the Fairies," "The Limerick Boy," "Yankee Courting," "The Modern Mephistopheles," "Brian O'Linn," "The Bashful Man," and "The Irish Thrush and the Swedish Nightingale." Among the songs sung by Mr. and Mrs. Williams were "Bobbing Around," "Independence Day," "Jordan is a Hard Road to Travel," "Widow Machree," "Whiskey in the Jug," "Our Mary Anne," "Shelalah Gramarchree," and "St. Patrick's Day."

Rachel, the great French actress, and her company of French players opened on October 22 in "Horaces," her other plays being "Phèdre," "Angelo," "Andromaque," "Mary Stuart," "Adrienne Lecouvreur," "Polyeucte," and "Le Moineau de Lesbie." Rachel was taken ill and was unable to perform on Tuesday and Wednesday, October 30 and 31. On the latter date the regular company played "Wives as They Were and Maids as They Are." She appeared again on Thursday, November 1, as Adrienne and on Friday she played "Virginie" and sang "La Marseillaise." The prices



Rachel

THE BOSTON THEATRE

for this engagement were one, two, and three dollars a seat, and the receipts for the eight performances footed up \$28,090, an average of over \$3500 per performance. At the foot of the programmes were the following notes:

"Notice. The Management disclaims all connection with Speculators who sell Tickets with a premium, and especially



George Vandenhoff



Mrs. George Vandenhoff

with an office of the kind established in the same house as his office.

"Notice. The Lessee respectfully announces that having relinquished all interest in and control of the Theatre during the Performances of Mlle. Rachel, the admissions thereto, during that brief period, are under the control of Monsieur Raphael Félix, absolutely."

Edwin Forrest came on November 5 for four weeks in his tragic repertory. John Gilbert did not appear in Mr. Forrest's plays or in the accompanying afterpieces during this engagement, but did appear in the bill at the Saturday matinee, December 1, the first performance after Mr. Forrest had concluded his engagement.

THE SEASON OF 1855-56

Adelaide Phillips made her first appearance after her return from Italy on December 2 and remained that week, singing in "The Devil's Bridge," "The Duenna," and "The Cabinet," the other parts in these pieces being assumed by members of the stock company. At her benefit on December 7, 1855, she was also seen in the last act of "Giulietta e Romeo," Mrs. John Wood singing Juliet to her Romeo. Miss Phillips had heretofore been known to the public as a dancer.

The company filled the weeks of December 10 and 17 with various comedies, John Gilbert and Thomas Barry having benefits during that time. "The Tempest" was given an elaborate production on December 24, 1855, with this cast:

Prospero	Thomas Barry.
Antonio	Mr. Donaldson.
Alonzo	Mr. Cowell.
Sebastiano	N. T. Davenport.
Ferdinand	Mr. Belton.
Gonzalo	Mr. Morris.
Caliban	John Gilbert.
Trinculo	W. H. Curtis.
Stephano	John Wood.
Shipmaster	Mr. Daymond.
Boatswain	Mr. Price.
The Harpy	Master Joe Johnson.



Adelaide Phillips

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Ariel
Miranda
Iris
Juno
Ceres

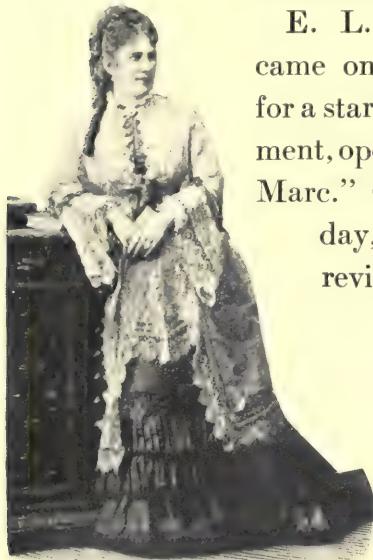
Mrs. John Wood.
Mrs. Barrow.
Emma Taylor.
Clara Biddles.
Mrs. John Wood.

A line on the programme states: "The Play of 'The Tempest' heretofore performed in this city was Dryden's with Davenant's additions. The Poetry of Shakespeare will be presented on this occasion, without addition and with but few necessary curtailments." "The Tempest" ran two weeks, with accompanying farces.

E. L. Davenport came on January 7 for a starring engagement, opening in "St. Marc." On Wednesday,

January 9, "The Tempest" was revived, Mr. Davenport taking the part of Prospero, formerly played by Mr. Barry. He continued in this part for the remainder of his two weeks' engagement, with but three interruptions, when he played "Richard III" twice and "Macbeth" once.

Italian opera, with Max Maretzek as conductor and Amati Dubreuil as stage-manager, filled



Elise Hensler

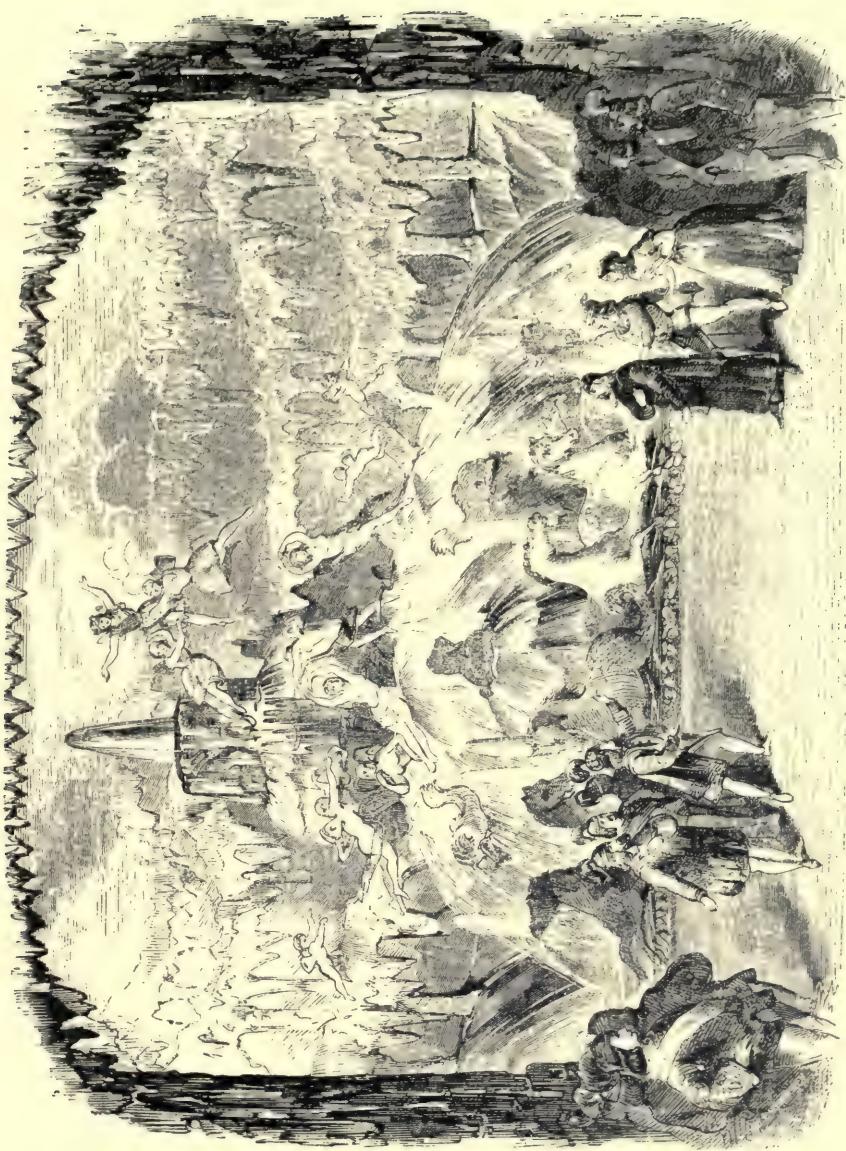
From a photograph taken about the time of her marriage to King Don Fernando of Portugal



Elise Hensler

The Boston girl who married a king

Closing Scene of "The Tempest"



THE BOSTON THEATRE

the weeks of January 21, 28, February 4, 11, and 18, the principals being La Grange, Nantier Didiée, Elise Hensler, Brignoli, Amodio, Gasparoni, Morelli, Arnoldi, Harrison Millard, Rovere, and Salviani.

Elise Hensler made her first appearance on January 25, 1856, in "Linda di Chamouni." She was a Boston girl who was born in 1836, her father being a merchant tailor named Conrad Hensler, who lived at 32 Carver Street. After two years' study in Paris and Milan, 1853-55, she made her American début in 1855 at the Academy of Music, New York, with Madame La Grange. In the sixties she sang at the

Opera House in Lisbon with great success. Her mother was her constant companion. King Don Fernando (grandfather of King Carlos, who was assassinated in 1908, and first cousin to Queen Victoria of England and her husband, Prince Albert) met Miss Hensler at a musicale in Lisbon and soon after married her for his second wife on June 10, 1869, in the Royal Chapel of Pena Castle, Cintra. Before her marriage the title of Countess of Edla was conferred upon her by the Duke of Saxe-Coburg, brother

of Don Fernando, her name at once appearing in the Almanach de Gotha. Her only sister married Doctor Daniel Denison



Joseph Proctor

THE SEASON OF 1855-56

Slade (Harvard College, 1844). Elise, now a widow, lives in Lisbon, beloved and respected by all. (This sketch of Miss Hensler's life was contributed by her nephew, Denison R. Slade.)

Joseph Proctor was seen in his repertoire of tragic rôles on the off-nights of the opera.

W. M. Fleming, late manager of the National Theatre, had a benefit on February 12, when he was seen as Shylock and Dandy Dinmont, Mrs. Fleming assuming the rôle of Nerissa.

Wyzeman Marshall appeared for the week of February 25 in "Zafari," a play by Dr. J. S. Jones, which then had its first presentation on any stage. During the next week Mr. Marshall played "Hamlet," "Pizarro," "Julius Cæsar," and "Macbeth."

On Monday, March 10, "Olympia," written for Mrs. Barrow by a gentleman of this city, had its première. "After which, Mrs. Barrow, by desire and by permission of the author, will illustrate in Indian costume portions of Professor Longfellow's celebrated poem of Hiawatha."

At Mrs. Hudson Kirby's benefit on March 24, James Bennett made his reappearance as St. Pierre in "The Wife."

"It Is Ill Playing with Edged Tools," by "a gentleman well known in the literary world," was produced March 31 and ran two weeks, with the exception of two or three performances.



Susan Pyne

THE BOSTON THEATRE

A spectacular production of "A Midsummer Night's Dream" was made on April 14, with the following cast:

Theseus	H. F. Daly.
Lysander	Mr. Belton.
Demetrius	Mr. Stoddart.
Egeus	Mr. Cowell.
Philostrate	N. T. Davenport.
Hippolyta	Mrs. Belton.
Helena	Mrs. Hudson Kirby.
Hermia	Adelaide Biddles.
Nick Bottom	John Gilbert.
Flute	John Wood.
Quince	W. H. Curtis.
Snug	S. D. Johnson.
Snout	T. E. Morris.
Starveling	Mr. Holmes.
Oberon	Mrs. Barrow.
Titania	Emma Taylor.
Puck	Mrs. John Wood.
The Fairy	Clara Biddles.

"A Midsummer Night's Dream" ran with interruptions until May 30. On Wednesday, May 14, Adelaide Biddles had a farewell benefit, prior to her return to Europe.

The Vestvali Italian Opera Troupe was seen on June 4 and 6 and the afternoon of the 7th in programmes which included concert numbers, with acts from "Il Trovatore," "Ernani," and "Montecchi e Capuletti." The principals consisted of Vestvali, Constanza Manzini, Ceresa, Barili, and Nune. The same company gave "Ernani" on June 11, and "Il Trovatore" on the 16th and 18th, while on the 19th was presented a mixed bill made up of acts from "Ernani," "Lucia," "Romeo

THE SEASON OF 1855-56

and Juliet," and "Il Barbiere di Seviglia." This closed the season.

Mr. Barry's notes during the season make interesting reading. He says that on Tuesday, September 11, 1855, Barnum's Baby-Show opened at Music Hall and continued the remainder of the week to astonishing business. Seventeen thousand persons paid for admission on Wednesday and the receipts continued to increase after that. This seriously affected business at all the theatres throughout the city. On Friday, October 5, Barney Williams took a benefit, having for opposition benefits at the Museum, Howard, and National. When Adelaide Phillips had her benefit, on December 7, 1855, the famous author, William Makepeace Thackeray, was lecturing in the Melodeon next door to a crowded house. When Mr. Barry's own benefit came off, his opposition was E. F. Keach's benefit at the Museum, another lecture by Thackeray, and a concert, the date being Friday, December 21. In these modern days no manager would ever dream of taking a benefit in the week before Christmas, as that is in Boston the worst week of the season.



Vestvali

CHAPTER V

THE SEASON OF 1856-57

THE company for the season of 1856-57 remained practically the same. William Ellison became the treasurer and Jacob T. Johnson the machinist. "A Midsummer Night's Dream" opened the season on September 3 and was played all of that week. During the week of September 15 "The Tempest," "Old Heads and Young Hearts," and "Much Ado About Nothing" were played.

At the Franklin Celebration on Wednesday, September 17, 1856, "The Tempest" and "The Young Widow" were given, together with a "Tribute to Franklin, with new scenery by Mr. Hayes, assisted by Mr. Selwin, representing the house in which Franklin was born and the Franklin Statue in front of the City Hall." An address, written for the occasion, was spoken by Mrs. Barrow. The Ames Manufacturing Company, by invitation, visited the theatre that evening.

Tom Taylor's "Retribution" had its first representation in America on September 22, and continued through the week. "The Marble Heart" filled the week of September 29, being seen for the first times in Boston.



Max Maretzek



BOSTON THEATRE.

Edwin Forrest

THE BOSTON THEATRE

Miss Davenport was the first star of the season. She is supposed to have suggested as a child the character of the Infant

Phenomenon in Dickens's novel of "Nicholas Nickleby." She afterward became Mrs. Lander and was a prominent star for years. On this occasion she opened on October 6 in "Love," her other plays being "The Maid of Mariendorpt," "The Lady of Lyons," "The Hunchback," "Adrienne, the Actress," "Camille," and "Mona Lisa." She remained two weeks.



La Grange

Italian opera under Max Maretzek came on

October 20 for three weeks, the chief artists being La Grange, Adelaide Phillips, Bertucca Maretzek, Brignoli, Amodio, Coletti, Ceresa, Taffanelli, Barattina, and Miss S. Pyne. During this engagement "The North Star" was heard for the first times in Boston and had three representations.

Edwin Forrest began a five weeks' stay on November 10. John Gilbert did not appear in the plays with Mr. Forrest, but did perform in the afterpieces the same evenings, notably a farce called "John Gilbert and His Daughter," written by W. W. Clapp, Jr., in which



Brignoli

THE SEASON OF 1856-57

he personated John Gilbert, "a retired actor." W. H. Curtis was "an actor still in harness," and Mrs. Barrow was Julia Gilbert, "for this night only, and by kind permission of J. G." During Mr. Forrest's stay "William Tell" was presented for the first time in this theatre and ran an entire week.

"Self" and "My Wife's Mirror" were given by the stock company for the week of December 15, both being new to Boston.

The Ravels opened on December 22 and remained six weeks, giving their pantomimes and ballets, while the stock company were seen in farces. This company was headed by Antoine and Jerome Ravel and included Leon Espinoza, Paul Brilliant, Young Hengler, Young America, then four years of age, Chiarini, Marzetti, Mlle. Robert, Mme. Monplaisir, Mme. Marzetti, Lina Windel, the Lehmans, and others.

Brough's burlesque, "The Corsair," was produced on February 2 and continued for two weeks, with some interruptions, with this cast :

Conrad, the Corsair	Mrs. John Wood.
Birbanto	John Wood.
Seyd, or Seedy, Pasha	John Gilbert.
Syng Smaul	Mr. Holmes.
Yussuf	W. H. Curtis.
Medora	Lizzie Emmons.
Gulnare	Mrs. John Gilbert.
Zuliema	Mrs. Marshall.



Gazzaniga

THE BOSTON THEATRE

Submarina	Ida Vernon.
Serena	Emma Taylor.
Coralia	Miss Florence.
Azurina	Miss Marshall.
Tempestia	Miss Munroe.

For Mrs. John Wood's benefit, on February 13 and 14, an "Atrocious Outrage" called "Hiawatha, or Ardent Spirits and

Laughing Water," was played. In the course of the burlesque Mrs. Wood sang "My Love He is a Sailleur."

Three benefits occurred during the week of February 16, to Mr. and Mrs. John Gilbert, to W. A. Donaldson, and to Mrs. Hudson Kirby.

Mrs. McMahon played a starring engagement of one week, beginning February 23, in "The Hunchback," "The School for Scandal," "Romeo and Juliet," "Fazio," and "The Lady of Lyons." Mrs.

Agnes Robertson

Hudson Kirby was seen as Romeo to Mrs. McMahon's Juliet.

The stock company filled the week of March 2 with comedies, several benefits taking place during the week.

Agnes Robertson and Dion Bourcicault (who afterward discarded the *r* in Bourcicault) began a three weeks' season on March 9 in "The Life of an Actress." They also presented "The Phantom," "The Young Actress," "Bob Nettles,"

THE SEASON OF 1856-57

“Andy Blake,” “Bluebelle,” “Pauline,” “The Little Treasure,” “The Chameleon,” and “Used Up.”

The stock company presented “Ruth Oakley” on March 30 and 31.

German opera, under the direction of Carl Bergmann, with Theodore Thomas as conductor, opened on April 1, playing only three times, Wednesday and Friday nights and Saturday matinee. The principals were Mme. Johannsen, Mme. Von Berkel, Weinlich, Reutler, and Ochrlein. The Orpheus Club, under Mr. Kreissmann, volunteered their services. “Fidelio” was given entire — its first time in Boston — and acts were given from “Der Freischütz,” “Czar

and Carpenter,” and “Mason and Locksmith.”

George Vandenhoff opened on April 6 for an engagement of one week, presenting “Henry V,” “Hamlet,” and “Macbeth.” On Saturday afternoon he played John Mildmay in “Still Waters Run Deep,” and also, in the costume of Apollo, recited Collins’s “Ode to the Pas-



Edwin Booth as Sir Giles
Overreach



Matilda Heron

THE BOSTON THEATRE

sions," with "Statuesque Illustrations of Fear, Anger, Love, Jealousy, Hope, Despair, and Joy." John Wood and William Ellison had benefits, at the latter of which Mr. Vandenhoff

was seen as Jacques in "As You Like It."

Edwin Booth's first Boston appearance as a star was made on April 20, 1857, he being then not yet twenty-four years old. He opened in "A New Way to Pay Old Debts" and remained two weeks, presenting also "Richelieu," "Richard III," "The Apo-state," "Bertram," "Little Tod-dlekins," — in which he played John Robinson

Brownsmith, — "Hamlet," "King Lear," "Brutus," "The Iron Chest," and "Katharine and Petruchio."

Matilda Heron played "Camille" all the week of May 4, and "Medea," "Camille," and "Fazio" the week of the 11th.

Avonia Jones, whose father was George, the Count Joannes, and whose mother was Melinda Jones, played a week beginning May 18 in "Ingomar," "The Lady of Lyons," "Romeo and Juliet," "The School for Scandal," and "Armand." Her mother was seen as



Nantier Didiée



Madame Johannsen

THE SEASON OF 1856-57

Romeo, and George Pauncefort returned to the theatre for two performances of the title rôle in "Armand."

Mr. Belton, J. B. Wright, and Mrs. John Wood had benefits during the week of May 25, and the dramatic season closed on Monday, June 1, with a benefit to Mrs. Barrow, when E. L. Davenport played Dazzle, Mr. Barrow, Mark Meddle, Mrs. E. L. Davenport, Grace Harkaway, and Mrs. Barrow, Lady Gay Spanker in "London Assurance." The Germania Band, under the leadership of A. Heinicke, also appeared.

Italian opera, under the direction of Max Maretzek, opened on Monday, June 8, and remained two weeks, the principals being Gazzaniga, Landi, Avogadro, Barattini, Adelaide Phillips, Brignoli, Amodio, Coletti, Assoni, Quinto, and Müller. Their operas were "La Traviata," "Il Trovatore," "Lucrezia Borgia," "Il Barbiere di Seviglia," "Lucia," "Linda di Chamouni," "Elisire d'Amore," and the last act of "Giulietta e Romeo," with Gazzaniga and Phillips as Juliet and Romeo.

On Thursday, May 21, 1857, Mr. Barry made the following note: "Nigger Slaves at the Melodeon played to \$200. They are not slaves. Query: White men with black, etc.?"

The theatrical contracts of those days make interesting reading. The following is a copy of one, to which the rules of the theatre are appended as a part of the agreement:

ARTICLES OF AGREEMENT, made and entered into, this first day of August, in the year of our Lord one thousand eight hundred and fifty-four,

BETWEEN Thomas Barry, Manager of the Boston Theatre,

THE BOSTON THEATRE

in the City of Boston, of the First Part, and John Doe, of the Second Part,

WITNESS, that the said Doe, for and in consideration of the Covenants hereinafter mentioned, on the part of the said Thomas Barry to be performed, has covenanted and agreed, and by these presents doth covenant and agree, to and with the said Thomas Barry, that he, the said Doe, shall and will for the space of one theatrical season, to commence the latter end of August or beginning of September and close in the Month of May or June next ensuing, perform, under the direction of the said Thomas Barry or his deputy duly appointed, all such parts or characters, in all Theatrical Performances, as shall, from time to time, be allotted to the said Doe by the said Thomas Barry or his Deputy, to the best of his skill and ability, in every Theatre belonging to the said Thomas Barry, or in which the said Thomas Barry shall require the services of the said Doe (he, the said Thomas Barry, paying the traveling expenses to and fro), and that the said Doe shall attend all rehearsals and practices which shall be desired and directed by the said Thomas Barry or his Deputy. The said Doe doth further covenant and agree that he will conform to and abide by, all and every, the regulations and penalties instituted by the said Thomas Barry, for the preservation of order and good government, and due attention to the business and interests of the Theatre. The said Doe doth further covenant and agree that he will not, at any time or times, for the term aforesaid, practice, rehearse, act, sing or perform in any Entertainment or Exhibition whatever, or in any Oratorio or Concert, in any Theatre or place whatever, except under the direction, management, or appointment of the said Thomas Barry, or

THE SEASON OF 1856-57

his Deputy, without the consent and permission of the said Thomas Barry, first had and obtained in writing for that express purpose.

IN CONSIDERATION WHEREOF the said Thomas Barry, on his part, doth covenant, promise and agree, to and with the said Doe, that he will pay, or cause to be paid, to the said Doe, the sum of Twenty Dollars, for each week of Theatrical Exhibition that the said Theatre shall be open, under the management of the said Thomas Barry, the week being considered to contain six public Theatrical Entertainments, and the aforesaid sum of Twenty Dollars, for each week of Theatrical Exhibition, or a proportion of that sum for any portion of a week of Theatrical Exhibition, shall be subject to the customary reduction of one third, during the months of January and February.

And the said Thomas Barry shall have the power of retaining, for his own use and benefit, out of the different salaries so agreed upon, all and every sum or sums of money as the aforesaid Doe shall or may forfeit, and become liable to pay according to the regulations and penalties hereinafter mentioned.

For the full and true performance of all and every, the covenants and agreements herein contained, the parties hereto subscribing do mutually bind themselves to each other, in the penal sum of one thousand dollars.

IN WITNESS WHEREOF the parties to these presents have interchangeably set their Hands and affixed their Seals, the day and year before written.

Sealed and delivered
in the presence of
J. B. WRIGHT.

THOMAS BARRY.
JOHN DOE.

THE BOSTON THEATRE

RULES AND REGULATIONS

OF THE

BOSTON THEATRE

UNDER THE MANAGEMENT OF THOMAS BARRY

1. Gentlemen, at the time of rehearsal or performance, are not to wear their hats in the Green Room or talk vociferously. The Green Room is a place appointed for the quiet and regular meeting of the company, who are to be called thence, and thence only, by the call-boy, to attend on the Stage. The Manager is not to be applied to in that place, on any matter of business, or with any personal complaint. For a breach of any part of this article, fifty cents will be forfeited.

2. The call for all rehearsals will be put up by the Prompter between the Play and Farce on evenings of performances. No plea will be received that the call was not seen, in order to avoid the penalties of Article Fifth.

3. Any person appearing intoxicated on the Stage shall forfeit a week's salary, and be liable to be discharged.

4. For making the Stage wait, fifty cents.

5. After due notice, all rehearsals must be attended. The Green-Room clock, or the Prompter's watch, is to regulate the time; ten minutes will be allowed (the first call only) for difference in clocks; forfeit, twenty-five cents for every scene;—the whole rehearsal at the same rate, or four dollars, at the option of the Manager.

6. A Performer rehearsing from a book or part at the last rehearsal of a new piece, and after proper time given for study, forfeits one dollar.

7. A Performer introducing his own language or improper

THE SEASON OF 1856-57

jesting not in the author, or swearing in his part, shall forfeit one dollar.

8. Any person conversing with the Prompter during representation, or talking aloud behind the scenes to the interruption of the performance, to forfeit fifty cents.

9. Every Performer connected with the first act of a play to be in the Green Room dressed for performance, at the time of beginning, as expressed in the bills, or to forfeit five dollars. The Performers in the second act to be ready when the first finishes. In like manner with every other act. Those Performers who are not in the two last acts of the play, to be ready to begin the farce, or to forfeit one dollar. When a change of dress is necessary, ten minutes will be allowed.

10. All dresses will be regulated and arranged on the morning of the performance. A Performer who makes any alteration in such dresses without the consent of the Manager, or refuses to wear them, shall forfeit one dollar.

11. A Performer not ready in any character, having had the usual time allowed for study, and receiving due notice of its representation, shall forfeit one dollar.

12. A Performer, imperfect in an old play or opera, after sufficient time allowed, shall forfeit one dollar; but in a new play, after two rehearsals, the forfeit shall be doubled.

13. If the Prompter shall be guilty of any neglect in his office, or omit to forfeit where penalties are incurred by non-observance of the Rules and Regulations of the Theatre, he shall forfeit for each offense or omission one dollar.

14. For refusing, on a sudden change of a play or farce, to represent a character performed by the same person during the season, a week's salary shall be forfeited.

THE BOSTON THEATRE

15. A Performer refusing a part allotted him by the Manager forfeits a week's salary or may be discharged.
16. Any person wishing to introduce a new piece for their Benefit, the Manuscript or Book must be given to the Manager, for his perusal, at least one fortnight previous; the said Manuscript or Book, or a copy thereof (should it be approved of), to be considered the property of the Theatre.
17. No *Prompter*, *Performer*, or *Musician* will be permitted to copy any manuscript or music belonging to the Theatre, without permission of the Manager, under the penalty of fifty dollars.
18. Any performer singing songs not advertised in the bills of the day, omitting any, or introducing them, not in the part allotted, without first having consent of the Manager, forfeits a night's salary.
19. Making an entrance at an improper place at rehearsal, twenty-five cents.
20. A Performer restoring what is cut out by the Manager will forfeit one dollar.
21. A Performer absenting himself from the Theatre when concerned in the business of the Stage shall forfeit a week's salary, or be held liable to be discharged, at the option of the Manager.
22. In all cases of sickness, the Manager reserves to himself the right of payment or stoppage of salary during the absence of the sick person.
23. No person permitted, on any account, to address the audience but with the consent of the Manager. Any violation of this article will subject the party to a forfeiture of a week's salary, or a discharge, at the option of the Manager.

THE SEASON OF 1856-57

24. Any Performer who shall assert before the acting Manager or Prompter, or any third person, that it is not his intention to play his character, or to appear in a performance to which he has been duly appointed, thereby causing trouble and anxiety to the Manager, and obliging him to prepare another person in his part or parts, although he may appear at night himself, for the suspense and uncertainty which his assertion must necessarily cause shall forfeit a week's salary.

25. Gambling of every description is strictly forbidden in every part of the Theatre; the penalty a week's salary, and immediate discharge, at the option of the Manager.

26. Any new rule which may be found necessary shall be considered as part of these Rules and Regulations after it is publicly made known in the Green Room.

Ladies and Gentlemen, bringing servants, must on no account permit them behind the scenes.

Ladies and Gentlemen are requested not to bring children behind the scenes, unless actually required in the business.

It is particularly requested that every Lady and Gentleman shall report to the Prompter their respective places of residence.

Ladies and Gentlemen prevented attending the rehearsal by indisposition will please give notice to the Prompter before the hour of beginning.

~~No~~ *No stranger or person, not connected with the Theatre, will be permitted behind the Scenes without the written permission of the Manager.*

CHAPTER VI

THE SEASON OF 1857-58

THE season of 1857-58 found the Boston Theatre in shoal waters. The great panic of 1857 occurred during September and October of that year. Disaster was everywhere, and the whole country seemed on the verge of ruin. Mr. Barry's comments at the time are particularly interesting:

Monday, September 28, 1857. Great Panic. Failures for Millions.

Tuesday, 29. Panic occasioning more failures.

Wednesday, 30. Still more failures.

Thursday, October 1. Day of consternation. More failures.

Monday, October 5. Unprecedented financial crisis this. Banks suspended.

Tuesday, 6th. Great panic in New York. Great failures in Boston and New York.

Thursday, 8th. Lola Montez lectured at the Melodeon. Receipts, \$225.

Saturday, 10th. A week of ruin to merchants.

Monday, 12th. Great panic in New York.

Tuesday, 13th. New York banks suspended.

Wednesday, 14th. Boston banks suspended. Great instrumental concert in the Melodeon a failure; the others put off.

Thursday, 15th. Great political meetings at night.

At the opening of the season the prices were lowered to suit the times, the first floor and balcony seats being sold at fifty

THE SEASON OF 1857-58

cents, second balcony twenty-five cents, and gallery fifteen cents.

The season opened on Monday, September 7, with the following company: George Vandenhoff, Charles Pope, John Gilbert, William Davidge, George H. Andrews, J. B. Howe, W. A. Donaldson, W. H. Curtis, S. D. Johnson, Cowell, Holmes, Selwin, G. Johnson, Price, Finn, Daymond, Rose, Verney, Barry, Lizzie Weston Davenport, Mrs. Abbott, Josephine Manners, Mrs. John Gilbert, Lizzie Emmons, Mrs. T. Johnson, Ida Vernon, Mrs. Marshall, Emma Taylor. The stock company played the first week in "Evadne," "The Poor Gentleman," "Romeo and Juliet," "The Victims," "Masks and Faces," and two or three farces.

Edwin Booth opened on September 14 and remained two weeks. He played Iago for the first time in Boston on Wednesday, September 16, 1857, and Othello for the first time on Monday, September 21.

Charles Mathews began a three weeks' stay October 5, his plays being "Patter vs. Clatter," "Domestic Economy,"



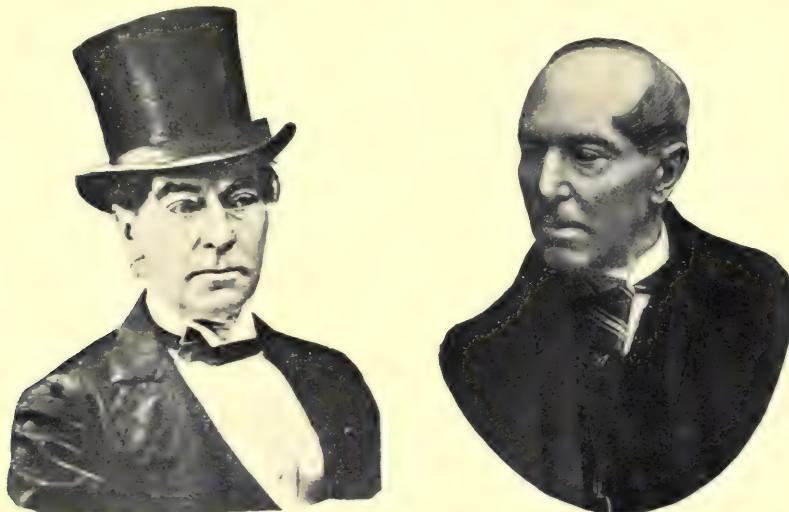
Edwin Booth as Hamlet

THE BOSTON THEATRE

“Married for Money,” “A Game of Speculation,” “Cool as a Cucumber,” “Used Up,” “Little Toddlekins,” “The Busybody,” “A Curious Case,” “Trying It On,” “A Bachelor of Arts,” “The Practical Man,” “The Captain of the Watch,” and “London Assurance.”

The regular company filled the weeks of October 26 and November 2 with comedies and farces, to light business.

The Ronzani Ballet Troupe, an extremely talented organization, opened on November 9, and remained four weeks, producing ballets and pantomimes. Their offerings were “Faust,”



Charles Mathews

“Biricchino di Parigi,” “Cavallo d’Oro,” “Allogio Militare,” and “L’Illusione d’un Pittore.”

Mr. and Mrs. Charles R. Thorne began a two weeks' engagement on December 7, playing “Don Cæsar de Bazan,” “Rob Roy,” “Ernest Maltravers,” “The Stranger,” “Alex-

THE SEASON OF 1857-58

ander the Great," and "Uncle Tom's Cabin." In the last-named play Mr. Thorne played Uncle Tom, Mrs. Thorne Topsy, and Anna Maria Quinn made her first appearance as Eva.

Mrs. Annie Senter presented "A Snake in the Grass" on December 21 for four nights. On December 24 she also delivered, "in appropriate costume, a Fireman's Address, written expressly for her." She played "Satan in Paris" on Christmas night and the following afternoon.

On Monday, December 28, was produced "The Scarlet



L. R. Shewell

Letter," written expressly for this occasion by G. H. Andrews, Mrs. Abbott being the Hester Prynne. Mr. Andrews did not play in the piece, but was seen in the farce of "Wanted, 1000 Milliners," as Joe Baggs and Madame Vanderpants. "The Scarlet Letter" was played but two nights and was followed by "The Money Panic of '57," an adaptation of "Les Pauvres de Paris," the French original from which "The Streets of New



Emma Taylor

THE BOSTON THEATRE

York" was taken by Dion Boucicault. William Davidge impersonated Dick Tatters, the part which Frank Mayo afterward played under the title of Badger. Despite the play's timeliness it failed to draw, the receipts on New Year's Eve being but \$85.05.

Matilda Heron began a fortnight's season on January 4, 1858, her offerings being "The Maid's Tragedy," "Camille," "Medea," "Phaedra," "Fazio," "Vice and Virtue," "Masks and Faces," and "Leonoire."



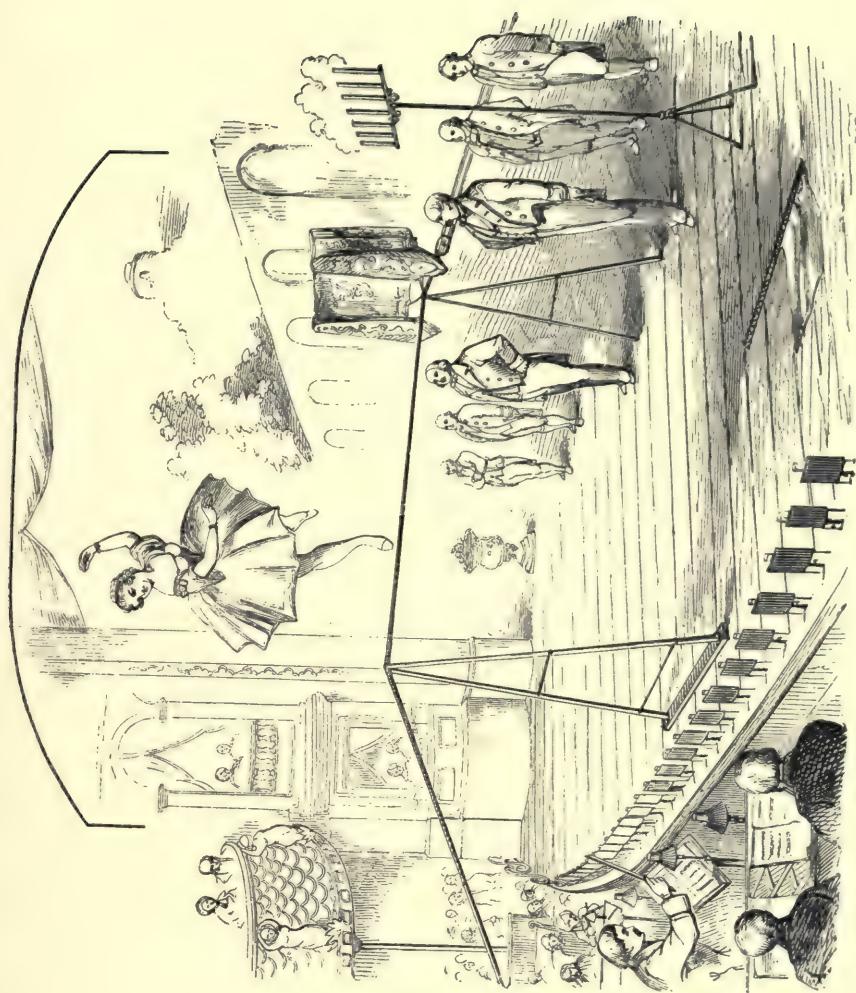
Gabriel Ravel

The Ravels commenced on January 18 a nine weeks' run, with good financial results, presenting among other pieces "Bianco," "The Golden Egg," "The Green Monster," "Raoul," and "Asphodel." Gabriel Ravel headed the troupe at this time, other members being Jerome and Antoine Ravel, Teresa Rolla, Marietta Zanfretta, M. and Mme. Marzetti, and Paul Brilliant.

Mrs. Hudson Kirby had a benefit on March 22, playing "A Hard Struggle" and "Gwynneth Vaughan."

Edwin Booth returned on Tuesday, March 23, and finished out the fortnight in his usual repertoire. Wyzeman Marshall was seen as Othello to Booth's Iago on March 25 and as Iago to his Othello on March 31. Mrs. Hudson Kirby played Master Wilford in "The Iron Chest" at the matinee on March 27 to Booth's Sir Edward Mortimer.

On Tuesday, April 6, the "Fairy Star," Agnes Robertson,



Marietta Zanfretta

THE BOSTON THEATRE

opened in "Jessie Brown, or the Siege of Lucknow," which ran two weeks. She remained another week in "Andy Blake," "Bluebelle," and "The Young Actress," while Dion Boucicault assisted her in the last-named piece, and was also seen in "Bob Nettles."

E. L. Davenport and Joseph Proctor played their first engagement together, beginning April 26, 1858, in "Julius Cæsar," with Davenport as Brutus and Proctor as Marc Antony. "Damon and Pythias" followed, with Proctor as Damon and Davenport as Pythias; "Othello," with Proctor as Othello and Davenport as Iago; "Richard III," with

Davenport as Richard and Proctor as Richmond; "Macbeth," with Proctor as Macbeth and Davenport as Macduff; "St. Marc," with Davenport as St. Marc and Proctor as Gismonde. At Mr. Proctor's benefit on Monday, May 3, he played Damon in the first and second acts and Pythias in the third, fourth, and fifth, while Mr. Davenport



Charlotte Cushman

played Pythias in the first and second and Damon in the third, fourth, and fifth. "The Jibbenainosay" was given the same night, with Proctor as Nick of the Woods and Dayen-

THE SEASON OF 1857-58

port as Roaring Ralph Stackpole. At Mr. Davenport's benefit "St. Marc" and "The Serious Family" were offered, with the beneficiary as Captain Murphy Maguire in the latter play. The season for the stock company came to an end on May 7.

Charlotte Cushman began on May 31 a fortnight's engagement "prior to her return to Europe and her Final Retirement from the Stage." (She continued to retire from the stage for eighteen years after that.) E. L. Davenport played the leading parts with her and the following players made their first professional appearances in this city: Mary Devlin,— who afterward married Edwin Booth,— L. R. Shewell, G. C. Boniface, Dan Setchell, James Dunn, Collier, Walters, and Bishop, while Anna Cruise made her first appearance in this theatre. The plays were "Henry VIII," "Macbeth," "Romeo and Juliet," with Charlotte Cushman as Romeo and Mary Devlin as Juliet, "Guy Mannering," "The Stranger," "The Actress of Padua," and "She Stoops to Conquer."

The theatre was closed for a week and the Ronzani Ballet Troupe filled the week of June 21, thus closing a season that was notable for the fact that there had been not one performance of opera within the year.



Dan Setchell

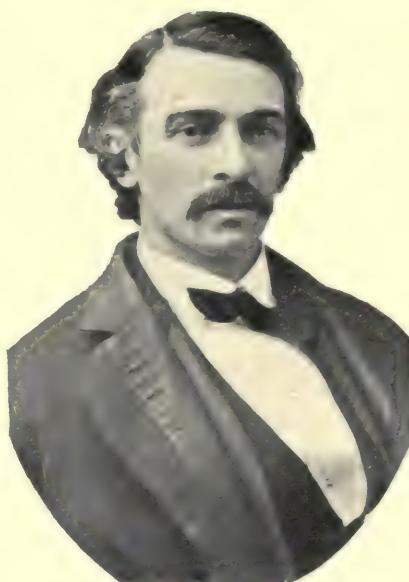
CHAPTER VII

THE SEASON OF 1858-59

CONTINUED bad business, caused by the panic of 1857, had so evil an effect on the finances of the Boston Theatre that in the autumn of 1858 the corporation succumbed to the inevitable and gave up the ghost. The old company was entirely wiped out and a new corporation was formed under the title of "The Proprietors of the Boston Theatre," with a capital stock of \$125,000, which corporation has continued to exist down to the present day. John E. Lodge was elected its first president. The list of the stockholders at that time contains many noted Boston names and is given here in full: W. Amory, William T. Andrews, Isaiah Atkins, George Bacon, Levi Bartlett, Edward C. Bates, John D. Bates, Dudley H. Bayley, George M. Barnard, Josiah Bardwell, Edward Blanchard, William H. Boardman, James C. Bayley, John P. Bayley, Bigelow Brothers and Kennard, William O. Billings, Benjamin G. Boardman, Frederic H. Bradlee, J. Tisdale Bradlee, Nathaniel J. Bradlee, Gardner Brewer, Peter C. Brooks, Martin Brimmer, Stephen H. Bullard, Edmund Boynton, Charles F. Bradford, Caleb Chase, Benjamin P. Cheney, John Clark, John T. Coolidge, John T. Coolidge, Jr., Thomas B. Curtis, Theodore Chase, Addison Child, Charles U. Cotting, Charles F. Curtis, William J. Cutler, Martha P. Codman, J. Amory Davis, John H. Dix, N. H. Emmons, N. H. Emmons, Jr., Robert W. Emmons, Charles W. Eldredge, Franklin Evans, Phineas

THE SEASON OF 1858-59

Fiske, Ebenezer T. Farrington, George N. Faxon, John Foster, John H. Foster, A. A. Frazar, A. H. Fiske, Isaac D. Farnsworth, Seth W. Fowle, William F. Freeman, Henry J. Gardner, Albert Glover, Joseph B. Glover, Thomas Goddard, William W. Goddard, William F. Grubb, Thomas W. Gray, Andrew T. Hall, Martin L. Hall, Nathaniel Harris, E. Hathaway, Franklin Haven, John R. Hall, Samuel Hatch, J. E. Hazelton, Mark Healey, John T. Heard, Augustine Heard, Peter T. Homer, Nathaniel Hooper, Samuel Hooper, George O. Hovey, George Howe, Joseph N. Howe, H. H. Hunnewell, Charles Hickling, William H. Hill, Horatio Harris, Deming Jarves, C. B. Johnson, J. G. Kidder, M. Day Kimball, C. E. King, Benjamin Lincoln, F. W. Lincoln, John E. Lodge, George W. Lyman, Thomas Lamb, Henry Lee, Jr., Robert C. Mackay, Charles E. Miller, George R. Minot, George W. Messenger, Nathaniel C. Nash, R. W. Newton, Lyman Nichols, Harvey D. Parker, William F. Parrott, Thomas W. Pierce, William P. Pierce, James W. Paige, Lorenzo Papanti, Henry A. Pierce, Samuel S. Pierce, William Perkins, Solomon Piper, Isaac Pratt, Sampson Reed, Thomas P. Rich, Otis Rich, William J. Reynolds, John Simmons, Thomas Simmons, Charles A. Smith, Melancthon Smith,



Edwin Adams

THE BOSTON THEATRE

Henry Sayles, William Sheafe, Nathaniel Thayer, A. W. Thaxter, Jr., L. W. Tappan, E. P. Tileston, F. U. Tracy, Benjamin W. Thayer, Orlando Tompkins, William Thomas, Alanson Tucker, Jr., John W. Trull, William W. Tucker, Frederic Tudor, Newell A. Thompson, John S. Tyler, George B. Upton, Reuben S. Waide, Henry Wainwright, George W. Wales, Thomas Wetmore, A. C. Wheelwright, Benjamin C. White, Joseph Whitney, W. F. Whitney, Samuel Whitwell, John S. Wright, B. S. Welles, Thomas B. Wales, and Simon Willard.

The formal transfer of the property from the old corporation to the new one was made on October 9, 1858. On January 4, 1859, that portion of the property which included the Melodeon Hall, next door south of the theatre, was sold at public auction. It was situated on an irregularly shaped lot of land, 55 feet front by 176 feet deep, containing 9354 square feet, and was sold with the restriction that no theatrical entertainments should be given in the Melodeon. The property was bought by Charles Francis Adams and is still in possession of his estate. As the Gaiety Theatre and afterward



Carl Formes



Laborde

THE SEASON OF 1858-59

the Bijou Theatre were constructed on these premises, it would seem that the restriction was no longer in force.

For the season of 1858-59 Thomas Barry was again manager, with J. P. Price as assistant manager. An extraordinarily strong company was engaged, including Mr. and Mrs. E. L. Davenport, Edwin Adams, Charles Bass, George Holland, Dan Setchell, F. J. Horton, W. H. Curtis, Cunningham, Lingham, N. Davenport, Selwin, Reed, J. Adams, Daymond, Rose, Stephens, Finn, Davis, Mary Devlin, Charlotte Crampston, Josephine Orton, Lizzie

Emmons, Mrs. France, Mrs. Barry, Mrs. Marshall, Mrs. Burroughs, Fanny France, Mrs. Edwin Adams, Misses Marshall, Heaney, Burbank, Kuhn, and Hayward. The season opened on September 13 with the stock company for one

week of standard plays. James Bennett had a benefit on Thursday, September 16, when he played Othello to Davenport's Iago.

Julia Dean Hayne was the first star, opening on September 20 and remaining two weeks. On Tuesday, September 28, she presented "The Duke's Wager," a play by Fannie Kemble Butler.



Max Strakosch



Lizzie Emmons

THE BOSTON THEATRE

Strakosch's Italian Opera Company came on Tuesday, October 5, with Pauline Colson, Teresa Parodi, Amalia Patti

Strakosch, Brignoli, Lambocetta, Amadio, Ettore Barili, Nicola Barili, and Marcel Junca. They sang "La Traviata," "Lucrezia Borgia," "The Daughter of the Regiment," and "Il Trovatore," giving but four performances.

William E. Burton began on October 11 a two weeks' season, in which he played "Dombey and Son," "A Serious Family," "Wanted, 1000 Milliners," "The Breach of Promise," "The Toodles," "Blue Devils," "The Dutch Governor," "The Mummy," "David Copperfield," "Twelfth Night," and "John Jones." Charles Fisher and Miss Hughes accompanied Mr. Burton. When "David Copperfield" was given, the programme allotted the parts of the Micawber twins to Master Wragg and Miss Dummie, they evidently being doll babies.

Edwin Booth commenced a three weeks' run on October 25. On November 1, 1858, he played Macbeth for the first time in Boston, Edwin Adams being the Macduff. On November 12 he essayed Romeo for the first time here, the Juliet being Mary Devlin.

The stock company filled the week of November 15.

J. H. Hackett followed on November 22 for a week and a



William E. Burton



Edwin Booth

THE SEASON OF 1858-59

half. On Tuesday, November 23, he was first seen as Rip Van Winkle. During the engagement he played Falstaff in "Henry IV" and "The Merry Wives of Windsor," Solomon Swop in "A Yankee in England," Sir Pertinax MacSycophant in "The Man of the World," and Nimrod Wildfire in "A Kentuckian's Trip to New York in 1815."

Charles Bass had a farewell benefit on Monday, December 6, having previously been ill for ten weeks.

Italian opera opened on Thursday, December 8, remaining practically four weeks, the artists being Piccolomini,

Poinsart, La-
borde, Ghi-
oni, Carl

Formes, Brignoli, Florenza, Tamaro, Dubreuil, Weinlich, Barattina, Quinto, Coletti, and Lorini. The first Saturday night performance on record in this theatre was on Christmas night, December 25, 1858, when Laborde sang in "Norma."

"The Corsican Brothers" had its first Boston presentation Thursday, January 6, 1859, with E. L. Davenport and Edwin Adams in the cast.



Lon Morris



Billy Morris

THE BOSTON THEATRE

On Saturday evening, January 8, Robert Stoepel's symphony "Hiawatha" was performed for the first time in public, with an orchestra of fifty and a chorus from the Handel and Haydn Society, the soloists being Mrs. I. I. Harwood, Harrison Millard, and J. Q. Wetherbee. Matilda Heron (Mrs. Robert Stoepel) recited extracts from Longfellow's poem.

"The Corsican Brothers" was continued for the week of

January 10. E. L. Davenport had a benefit on January 14, when "The Love Chase" was played in conjunction with "The Corsican Brothers," and Morris Brothers, Pell and Trowbridge's Minstrels and Cowbell-o-gians appeared "after their concert is over in School Street."

"The Cataract of the Ganges" was produced on January 17, 1859, with the stud of horses from James M. Nixon's circus, and ran

six weeks, closing on February 26, which date also ended Mr. Barry's lease of the theatre. After that time he remained three years as agent, letting the house to any manager who wished to rent it, and at times hiring it himself for some special engagement.

The first Wednesday matinee ever given in the Boston Theatre took place on January 26, 1859, the play being



J. C. Trowbridge

THE SEASON OF 1858-59

"The Cataract of the Ganges," and the receipts being \$596.90.

James Pilgrim had a benefit on Saturday evening, February 12, 1859, this being the first dramatic attraction to play on a Saturday night. The beneficiary was seen as Con O'Grady in "Americans Abroad"; Edwin Adams played Jere Clip in "The Widow's Victim," and gave imitations of famous actors; Henrietta Lang danced a character dance; Lon and Billy Morris and Johnny Pell rendered a comic banjo trio; F. J. Horton appeared as Paddy Miles in "The Limerick Boy," and the company played "Faint Heart Never Won Fair Lady."

In the latter part of February the auditorium was floored over level with the stage and several balls were given, the first being that of the Boston Light Infantry, familiarly known as "The Tigers," the date being February 28. This was followed by the Mount Vernon Ball on March 4, the Firemen's Military and Civic Ball on March 18, and a Grand Juvenile Ball on March 23.

Mr. Barry reopened the theatre on April 5 with a spectacular production of "Faust and Marguerite," which ran four weeks with slight interruptions.

On April 25, 1859, Mr. and Mrs. E. L. Davenport took a



Johnny Pell

THE BOSTON THEATRE

benefit, when, in addition to "The Merchant of Venice," "Our American Cousin" was played for the first time here,

E. L. Davenport being the Asa Trenchard and N. T. Davenport the Lord Dundreary.

Mrs. Barrow returned to the theatre for two nights, playing "Retribution" and "The Love Chase" on April 28 and "King Rene's Daughter" and "She Stoops to Conquer" on the 29th.

On Wednesday evening, April 27, Dan Setchell was the beneficiary, "Paul Pry" and "Our American Cousin" being the plays. In the latter Mr. Setchell was seen as Asa Trenchard in the first act, Lord Dundreary in the second, and Binney the butler in the third. E. L.

Davenport assumed the rôle of Asa Trenchard in the second and third acts, while N. T. Davenport was the Dundreary of the first and third, and W. H. Curtis played Binney in the first and second.

W. E. Burton opened on May 2 and played a week and a half in his comedies. On May 9 and 10 he appeared as Christopher Crookpath in "The Upper Ten and Lower Twenty," another version of the French original of "The Streets of New York."

Italian opera came again on Thursday, May 10, the principals being Laborde, Gazzaniga, Phillips, Ghioni, Stefani,



Dan Setchell as Madame Vanderpants

THE SEASON OF 1858-59

Sbriglia, Florenza, Carl Formes, and Mlle. Poinsart. This company remained until June 11, the last four performances being given at fifty cents all over the house.

Thomas Barry had a benefit on Tuesday, June 7, when the volunteers included James E. Murdoch, E. L. Davenport, Dan Setchell, John Gilbert, Edwin Adams, Mrs. Barrow, Josephine Orton, Mrs. Davenport, and Mrs. Gilbert.

At Thomas Comer's benefit on Saturday evening—it being the law that Saturday evening performances must close by eleven o'clock—the bill was so long that the farce of "Box and Cox," with which E. L. Davenport and Edwin Adams were to close the programme, was played in its entirety in about five minutes and the curtain descended on the minute of eleven, Mr. Barry being so eager to keep within the limits of the law that he himself gave the curtain signal. Earlier in the evening Annie Clarke made her first appearance in this theatre, playing in "Mr. and Mrs. Lillywhite" with Mr. and Mrs. Gilbert and G. D. Chaplin.



Piccolomini

CHAPTER VIII

THE SEASON OF 1859-60

No regular dramatic company was engaged for the season of 1859-60. The time was filled by combinations, the theatre at times being closed for a week or more. The season opened on October 3 with two weeks of Italian opera, the principals being Adelaide Cortesi, Madame and Signor Gassier, Amalia Strakosch, Pauline Colson, Brignoli, Stigelli, Marcel Junca, Amodio, Quinto, and Müller. Signor Muzio and Maurice Strakosch were the musical directors, Theodore Thomas leader, Amati Dubreuil stage-manager, and Mr. Hensler chorus-master. "Il Poliuto" was the opening piece and the only novelty. At the farewell matinee on October 15, "La Traviata" and the final duet of "La Favorita" were given. Henry Squires made his Boston début as Alfred in the former piece and Miss Abby Fay, "the eminent Boston cantatrice," sang "Caro Nome del Mio Cor."

The Ravel Family appeared under Thomas Barry's management on Tuesday, November 1, and remained seven weeks. The members of this troupe were Gabriel and François Ravel, Maria Hennecart, Marietta Zanfretta, Young America, the Martinetti Family (Julian, Philippe, Ignatius, Mme. Martinetti, and Master Paul), Paul Brilliant, Lina Windel, the Lehmans, and others. Their last performance was on Saturday afternoon, December 17.

On December 20, 1859, the auditorium having again been

THE SEASON OF 1859-60

floored over, a grand ball was given by the Second Battalion of Infantry, Gilmore's Band furnishing the music. Promenade concerts were also given by Gilmore's Band on the afternoons and evenings of December 21 and 24.

On January 2, 1860, the name of the theatre was changed to the "Boston Academy of Music," which title it retained for nearly three years. This was to bring it into line with the Academies of Music in New York, Brooklyn, Philadelphia, and Baltimore, all large theatres, built for opera-houses. The great chandelier was installed and was first shown to the public on January 2, 1860, the announcements stating that it was "the largest ever used in any theatre, either in this country or in Europe." It was made by Cornelius & Baker of Philadelphia and placed in position by their agents, N. W. Turner & Co. of Boston.



Adelina Patti

Italian opera opened on the above date with Pauline Colson, Adelina Patti, Mme. Strakosch, Stigelli, Brignoli, Marcel Junca, Susini, Ferri, and Dubreuil. Adelina Patti made her Boston début in "Lucia di Lammermoor" on Tuesday evening, January 3, 1860. This opera season lasted five weeks. Concerts were given on the

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Sunday evenings, Rossini's "Stabat Mater" being sung on January 8 and Donizetti's "The Martyrs" on the 15th. The concert of January 22 introduced no oratorio, but "The Creation" was given on the 29th. "Sicilian Vespers" and "Saffo" were the novelties of the season.



Ella Zoyara

Mr. Barry had a benefit on Thursday evening, February 2, when the following artists volunteered: Pauline Colson, Amalia Strakosch, Stigelli, Amadio, Marcel Junca, Mrs. Barrow, Mrs. Davenport, Emily Mestayer, E. L. Davenport, Dan Setchell, A. W. Fenno, W. Reynolds, and Mr. Bates.

A company headed by Mrs. John Wood and Joe Jefferson opened on February 6 and remained two weeks, playing "The Unequal Match," "The Loan of a Lover," "Jenny Lind," "Somebody Else," "The Invisible Prince," "A Roland for an Oliver," "Fortunio," "The Rough Diamond," "All That Glitters Is Not Gold," and "Mischief Making." The other members of the company were Emily Mestayer, Miss Gimber, A. H. Davenport, Harry Pearson, Harry Russell, and Messrs. Munro, Wall, and Kingsland.

Beginning March 5, 1860, Cooke's Royal Amphitheatre played an engagement of five weeks, the principal performers being the Hanlon Brothers, Ella Zoyara, James Robinson, Joe Pentland, and W. Cooke. The Hanlons were at that time the foremost gymnasts in the world, being *bona fide* brothers and

THE SEASON OF 1859-60

six in number, though William did not appear here at this time owing to an injury from which he was suffering. Ella Zoyara was in reality a man named Omar Kingsley, who mystified audiences all over the world by appearing as a female rider. The deception was kept up when he was off the stage and it was a long time before the truth about his sex was made public. Being a man, he could perform feats impossible to women, and his equestrianism often created a positive furore. Two equestrian spectacles, "The Field of the Cloth of Gold" and "The Bronze Horse," were produced during this engagement. In



Fabbri



Kate Bateman

the middle of the last week the name of the company was suddenly changed to "Nixon's Troupe of Equestrians, from Astley's Royal Amphitheatre, London."

On April 23 "Evangeline," by the author of "Geraldine," was presented, with Miss Bateman, "the Renowned Child-Artiste," as the star, and ran one week, the company including George Jordan, C. Kemble Mason, H. Pearson, N. Davenport, T. S. Cline, Mrs. C. Hale, and Dan Setchell.

Henry W. Fenco had a benefit on May 10, with these volunteers: Mr. and Mrs. Henri Drayton, Wyzeman Marshall,

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Thomas Barry, David Hanchett, Fanny Mowbray, Dan Setchell, J. P. Ordway, F. I. Kent, W. J. LeMoyne, E. Thompson, N. T. Davenport, M. W. Fiske, L. F. Rand, Laura LeClaire, W. H. Danvers, Oriana Marshall, F. S. Finn, Mrs. Harwood, Mrs. Barry, Lizzie Emmons, J. C. Dunn, Mrs. Maria Rainforth, Prof. Harrington, Mrs. F. I. Kent, Mrs. Marshall, C. F. Jones, Augusta LeClaire, Caroline Howard, O. H. Chenery, F. C. Hudson, C. Eaton, G. Eaton, and F. Chaplin.

Lawrence Barrett, who was then billed as L. P. Barrett, took a benefit on May 19, when "The Hunchback" and "The Irish Captain" were played.

Beginning May 23 the Cortesi Italian Opera Company from Havana gave six performances, the principals being Cortesi, Gazzaniga, Phillips, Miss Montmorency, Signora Garofli, Musiani, Tamara, Amodio, Susini, Rubio, Nanni, Barili, and Bellini.

On Tuesday, June 12, Mr. and Mrs. Henri Drayton had a benefit, giving "Never Despair" and "Love's Labour's Lost," the Draytons playing all the parts in both pieces. Señor Oliviera, violinist, appeared with them.

On June 20 the Cortesi Opera Company reappeared for seven performances, the artists at this time being Madame Fabbri, Frezzolini, Phillips, Cortesi, Amodio, Musiani, Barili, Rubio, and Bellini. The operas given were "Nabucodonosor," "Lucia," "Ernani," "Rigoletto," "Il Trovatore," and "Saffo."



Prof. Anderson, the
Wizard of the North

THE SEASON OF 1859-60

Professor Anderson, "the Wizard of the North," a clever magician, opened on July 4, and remained until August 3. For the last three days of his stay he was seen as Rob Roy McGregor in the opera of "Rob Roy." Brookhouse Bowler, Aynsley Cook, and members of Professor Anderson's family sang in his support, and the programme announced that "all the available dramatic talent in Boston had also been retained," the company including Mr. Lemoyne, Mr. Sheridan, and Mr. Lennox.

The Cadet Zouaves, under the command of Colonel Ephraim Elmer Ellsworth, an organization of young men from Chicago who far outshone all other military companies of that time in soldierly appearance and perfection of drill, gave exhibitions in the theatre on the evening of July 24 and the forenoon of July 25, 1860. Mr. Barry made a speech at the performance of July 24 saying that the audience of that evening was the largest which had ever assembled within the walls of the Boston Theatre. The service uniform of the Zouaves consisted of small tasseled caps without visors, short embroidered jackets, baggy short breeches, and high leggings over their shoes. Louis James, afterward the leading man of the theatre, and now a Shakespearian star, was a member of the Zouaves. Colonel Ellsworth was killed early in the Civil War at Alexandria, Virginia, by a man named Jackson, from the flagpole of whose house the Colonel had hauled down a Confederate banner.



Col. E. E. Ellsworth

CHAPTER IX

THE SEASON OF 1860-61

THE season of 1860-61 was opened by the Ravels, who occupied the theatre with their pantomimes for three weeks, beginning on August 8.

Mr. and Mrs. Henri Drayton appeared on September 17, 19, 21, and 22, the two performers giving the entire entertainment of sketches, impersonations, and songs.

A season of Italian opera lasting only one week began October 1, the singers being Cortesi, Adelaide Phillips, Musiani, Manni, and Amodio. The operas were "Il Poliuto," "The Barber of Seville," "Il Trovatore," and "La Traviata."



The Prince of Wales
1860

The great event of the season was the grand ball given in the theatre on October 18 to the Prince of Wales, now King Edward VII of England. The decorations were more elaborate than ever before, and the Melodeon next door was used as a supper-room, a door having been cut through the solid brick wall to enable the dancers to reach the hall without going into the open air. The Prince was a young man then, with the same magnetism and charm of manner which have made his popularity certain in every country that he has visited. His coming at that time did a great deal toward cementing the friendship between this country and Great

THE SEASON OF 1860-61

Britain, for it created a great good feeling, and the Prince of Wales Ball is perhaps the most important event that has ever taken place within the walls of the Boston Theatre. While the decorations were still in position two promenade concerts were given on October 19 and 20.

On October 24 a Vox Populi Concert was given under the management of Henry C. Jarrett, this being his first appearance at this theatre, where he afterwards became manager. A Vox



C. W. Coulcock



Charlotte Cushman as Romeo

Populi Concert was one at which each person attending had an opportunity to vote for one of the rival candidates for the presidency, Abraham Lincoln and Stephen A. Douglas.

Charlotte Cushman began a four weeks' engagement on November 28, being sup-

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ported by C. W. Coulcock, John Gilbert, George Pauncefort, Harry Pearson, Viola Crocker, Lizzie Emmons, Mrs. John Gilbert, and Mrs. Thomas Barry. She played "Henry VIII," "The Stranger," "Simpson and Co.," "Guy Mannering,"



Isabella Hinckley



Stigelli

"Macbeth," and "Romeo and Juliet." At this time, in addition to her customary female rôles, she played Cardinal Wolsey in "Henry VIII" and Romeo in "Romeo and Juliet."

Spaulding and Rogers's Circus opened on February 4, 1861, for four weeks, presenting the spectacle, "Tippoo Saib," for two weeks, "The Merchant's Steed of Syracuse" for the third, and "Mazepa" for the fourth.

Another season of Italian opera began on March 11 and lasted four weeks, the principals being Colson, Phillips,

THE SEASON OF 1860-61

Isabella Hinckley, Kellogg, Brignoli, Susini, Stigelli, and Barili. The operas were "Martha," "Lucia," "Il Giuramento," "The Masked Ball," "Ernani," "Linda," "Rigoletto," "The Jewess," "La Son-nambula," "Don Giovanni," "The Barber of Seville," and "I Puritani." Clara Louise Kellogg made her first Boston appearance at this time, the date being March 19, 1861, and the opera, "Linda di Chamouni."

This was the shortest season the theatre has ever known, as only sixteen weeks in all were played, and the doors closed on April 6. The approaching war had probably much to do with the condition of the business, as the first gun of the Rebellion was fired only six days after the final performance.



Clara Louise Kellogg

CHAPTER X

THE SEASON OF 1861-62

THE season of 1861-62 opened with a company under the management of James M. Nixon with Edwin Forrest as a stock star, supported by John McCullough, Mark Smith, J. H. Allen, Thomas Barry, Mrs. Farren, Mrs. Gladstane, and Mrs. LeBrun. Mr. Forrest played but three or four times



Mark Smith



Julia Daly

each week, the intervening performances being given by Julia Daly (Mrs. Wayne Olwyne), a dialect actress who played "The Female American Cousin," "The Irish Emigrant Girl," etc.,

THE SEASON OF 1861-62

and by Señorita Cubas and Señor Ximenes, who appeared with Miss Daly and in musical farces of their own. This engagement lasted eight weeks, during which time Mr. Forrest was seen in "Damon and Pythias," "Hamlet," "King Lear," "Virginius," "Jack Cade," "Macbeth," "Pizarro," "The Gladiator," "Metamora," "William Tell," "Richard III," and "The Lady of Lyons."

Henry W. Feno had a benefit on November 19, 1861, on which occasion Thomas Barry played Shylock in a scene from "The Merchant of Venice," Mark Smith



Isabella Cubas



Carlotta Patti

and other members of the company played "The Old Guard," George Pancefort and his pupil Annie L. Brown were seen in "The Little Treasure," Cubas and Ximenes danced, and the Dyer Zouaves of Roxbury gave an exhibition drill.

Carlotta Patti was first heard here in concert on the afternoon of November 6, 1861, other concerts being given on the afternoon of the 9th

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and the evening of the 10th. Harry Sanderson, the pianist, was one of the supporting company.

Italian opera was heard the week of November 25, the artists being Kellogg, Hinckley, Strakosch, Comte-Bochard, Brignoli, Susini, and Dubreuil. On the evening of Novem-



Charles and Alexander Hermann



George, William, and Alfred Hanlon

ber 28, 1861, it was announced that Captain Wilkes and the officers of the San Jacinto had accepted an invitation and would be at the opera that evening, the first appearance of Madame Comte-Bochard. This was the time that Captain Wilkes had brought to Boston for imprisonment in Fort Warren the Confederate envoys, Mason and Slidell, whom

THE SEASON OF 1861-62

he had taken by force from a British vessel, the Trent, thereby nearly forcing this country into war with England. For the final Saturday matinee of the opera it had been announced that the fourth act of "Il Trovatore" would be given, together with the whole of "Lucrezia Borgia" and of "Les Noces de Jeanette." On the day of the performance, however, there was an apology in the programme which stated that by mistake the music of the "Miserere" had been sent to New York, and consequently that selection could not be given. This seems strange in these days when the musician who did not know the "Miserere" by heart would be a curiosity.

Hermann the magician came on December 2 and remained three weeks. This was Charles, the uncle of the later-known Alexander Hermann, who traveled with him at that time as assistant.

Goodwin and Wilder's Circus opened on December 23 and played two weeks with indifferent success, it being a peculiar fact that a circus performance on a stage has never drawn well in Boston, although a circus in its own tents is a most powerful magnet.

On January 13, 1862, the same company presented "The Cataract



Joseph Jefferson



James W. Wallack

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of the Ganges," having as an added attraction the Hanlon Brothers, George, William, and Alfred, who were featuring

William Hanlon in Zampillaerostation. This elongated word was coined by James Lingard, the manager of the Bowery Theatre, New York, and simply means a performance on the flying trapeze. The grace and dash of Mr. Hanlon in this wonderful act, which was then entirely new, created a marked sensation at the time. As no net was used beneath the trapeze, the danger was much greater than nowadays, and the fearlessness of the handsome young athlete added decidedly to the attraction of the feats.

Henry C. Jarrett brought from New York a wonderful coterie of artists who had been playing at the Winter Garden. They opened on February 17, 1862, and remained two weeks. The leading actors were William Wheatley, J. W. Wallack, E. L. Davenport, Mark Smith, Thos. Placide, Mrs. Barrow, Julia Irving, Agnes Cameron, Mrs. J. W. Wallack, Mrs. Barry, and Mrs. Vincent. For the second week J. H. Hackett was added to the company. The plays were "The School for Scandal," "London



Mme. Varian



John McCullough

THE SEASON OF 1861-62

Assurance," "Julius Cæsar," "Hamlet," "Jane Shore," "The Dramatist," "Werner," "Black-Eyed Susan," "Wild Oats," "Henry IV," "The Rivals," "The Merry Wives of Windsor," "Perfection," and "Speed the Plough." On March 3 John E. Owens played Solon Shingle in "The People's Lawyer."

Italian opera was heard for the fortnight beginning March 31, with concerts on Sundays, April 6 and 13. The principals were Kellogg, Elena D'Angri, Hinckley, Mme. Varian, Brignoli, Susini, Ypolito, Barili, Cubas, and Ximenes. There were no novelties in their repertoire.

On April 21, Henry C. Jarrett brought another remarkable

company for a four weeks' stay, including John Gilbert, William Wheatley, E. L. Davenport, John E. Owens, G. C. Boniface, L. R. Shewell, Chas. Barron, Ed. Lamb, Mrs. W. C. Gladstane, Emma Taylor, Mary Wells, Mrs. Skerritt, and Mrs. George Ryer. This company was seen in comedy only, the offerings being "The Rivals," "Money," "The Heir at Law," "The Poor Gentleman," "Wild Oats," "London Assurance," "A Cure for the Heartache," "Speed the Plough,"



Charles Barron



Adah Isaacs Menken and Alexandre Dumas

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“The Inconstant,” “The Toodles,” “Married Life,” “Black-Eyed Susan,” “The School for Scandal,” “She Stoops to Conquer,” “The Happiest Day of My Life,” “Mr. and Mrs. Lillywhite,” “The Serious Family,” “Sweethearts and Wives,” “The Love Chase,” “The Rough Diamond,” “The Tragedy Rehearsed,” “The Hunchback,” and “The Road to Ruin.”

Mrs. Barrow was added to the company on May 6.



Adah Isaacs Menken

On May 21 “Macbeth” was played by the Avon Dramatic Club, assisted by Mrs. Farren, for the benefit of the Massachusetts Soldiers’ Fund. The title rôle was taken by James Bogle, proprietor of a local hairdressing establishment and manufacturer of Bogle’s Hyperion Fluid.

For Thomas Comer’s benefit, on June 20, “The Poor Gentleman” and “The Loan of a Lover” were played.

Henry W. Fenno, the former treasurer, died during this season and a benefit was given on July 30, 1862, for his widow and children. Mr. and Mrs. Thomas Barry and G. G. Spear presented “The Victor Vanquished”; an elegiac address, written by B. P. Shilhaber, was read by W. H. Smith; “Delicate Ground” was played by E. F. Keach, J. A. Smith, and Lizzie Emmons; Adah Isaacs Menken was seen in “Lola Montez, or Catching a Governor,” in which she danced a *pas seul* from “La Giselle”; Professor Harrington ventriloquized; James Pilgrim

THE SEASON OF 1861-62

offered “The Limerick Boy”; and musical and terpsichorean artists filled out the bill. This was the only appearance of Adah Isaacs Menken in the Boston Theatre. She was born of French and Spanish parents in New Orleans in 1835, her maiden name being Dolores Adios Fuertes. She first married Alexander Isaacs Menken, a musician, her successive husbands being John C. Heenan, the prize-fighter, R. H. Newell, the humorist (Orpheus C. Kerr), and James Barclay. She had a brilliant and varied career, both here and in Europe, where she fascinated Alexandre Dumas, the French novelist. She wrote a book of poems entitled “Infelicia” and died in Paris, where she lies in the Jewish cemetery at Montparnasse, the inscription on her tombstone at her own request being “Thou Knowest.”



Thomas Comer

CHAPTER XI

THE SEASON OF 1862-63

AT the beginning of the season of 1862-63 J. M. Nixon was billed as manager, the opening attraction being the Ravel Family, who were featuring "Young America" in a flying trapeze performance, their stay being for three weeks. "Young America" was a pretty and daring youngster, whose real name

was John H. Haslam. By one of those strange turns of the wheel in theatrical life, he has been for several years associated with the Hanlon Brothers as stage-manager and pantomimist, so that the first and second exponents in America of the flying trapeze afterward became business associates. The Ravels were supported by a small dramatic company, consisting of Thomas Placide, G. G. Spear, I. L. Barrett, H. Lampee, Mrs. Barry, Viola Crocker, Mrs. Flood, and Mrs. Nourse.



"Young America"
Master John Haslam

Italian opera, with Carlotta Patti, Borchart, Strakosch, Brignoli, Amodio, and Dubreuil, filled the week of October 6, the operas being "Lucia," "Il Trovatore," "La Sonnambula," "Lucrezia Borgia," and "I Puritani."

Thomas Comer had a benefit on October 17, 1862, when among other attractions Abijah L. Thayer offered banjo and

THE SEASON OF 1862-63

vocal eccentricities, "for this time only under any circumstances, and for the first time in seven years."

On November 24, 1862, Edwin Booth returned to Boston after his European sojourn and began a four weeks' engagement, a company having been engaged for him by Orlando Tompkins, who thus began his first connection with theatrical business, although he had been previously a stockholder in the corporation. The name of the establishment was changed back to the Boston Theatre, which name it has fortunately retained until the present day, with the exception of the six weeks' run

of the Grand Opera Company in February and March, 1863, when it was again called the Academy of Music. Edwin Booth's company included W. H. Smith, H. F. Daly, J. J. Prior, J. W. Lanergan, Owen Marlowe, Chas. Walcott, Jr., T. E. Owens, Wilkins, Davis, Browne, Russell, Arthur, Keene, Everett, Francis, Mrs. Julia Bennett Barrow, Emily Mestayer, Mrs. Florence, Minnie Foster, and Miss Anderson. The plays were "Hamlet," "Othello," "Romeo and Ju-



Sam Emery



William Rufus Blake

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liet," "Richelieu," "The Lady of Lyons," "The Merchant of Venice," "Katharine and Petruchio," "The Apostate," "The Iron Chest," "Richard III," "Much Ado About Nothing," and "Don Cæsar de Bazan."



Wyzeman Marshall

Miss Clara Day, Mrs. J. H. Allen, Madame Ponisi, and Mrs. LeBrun. Forrest's plays were "Jack Cade," "Metamora," "The Gladiator," "Richelieu," "The Broker of Bogota," "Richard III," "Macbeth," and "King Lear."

The Grau Italian Opera Company began on February 9 a six weeks' engagement, during which for the last times the theatre was called the Academy of Music. The principals were Kellogg, Lorini, Moreni, Cordier, Strakosch, Brignoli, Susini, Amodio, Mac-

Edwin Forrest followed on December 22 for two weeks, J. H. Hackett playing Falstaff in "Henry IV" and "The Merry Wives of Windsor" at the performances when Mr. Forrest did not appear. The company comprised John McCullough, William Wheatley, George Becks, J. G. Burnett, J. Taylor, J. W. Collier, W. H. Leake, Germon, Post, Cartland, Mrs. H. P. Grattan, Kingsland, Carroll, Sinclair,



Madame Anna Bishop

THE SEASON OF 1862-63

caferri, and Stockton. "Dinorah" had its first Boston production on February 12, 1863, with Angelina Cordier as prima donna. Rossini's "Stabat Mater" was brought out on Sunday, March 1.

Wyzeman Marshall became manager of the theatre on Monday, March 23, 1863, his first venture being Paul Juignet's Company of French Comedians who stayed one week, presenting during that time

"Camille," "La Joie Fait Peur," "Le Portier," "Le Piano de Berthe," "Margot," "La Pluie et le Beau Temps," "La Rose de St. Fleur," "Le Feu au Couvent," "Pascal et Chambord," "Risotte le Millionnaire," "Une Caprice," and "La Corde Sensible." The business done by this attraction was the smallest ever known in this theatre, a matinee drawing but \$12.50.



Carl Zerrahn

The Hernandez-Ravel

Troupe followed on March 30 for three weeks. There were in reality no Ravels in this company, which was headed by A. M. Hernandez, a skilled guitar-player and clown, who at times played on fourteen different instruments. The other members were Mlle. Galetti, Marietta Zanfretta, Marietta Ravel, Misses J. and M. A. Lehman, Tophoff, A. Grossi, F. Siegrist, A. Lehman, Henry Moreni, and J. C. Franklin.

Carl Zerrahn gave a concert on Sunday, April 12.

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Madame Anna Bishop and Gilmore's Band were heard on April 19.

Mrs. Barrow's "Great Comedy Combination" opened on April 20, 1863, and remained two weeks, playing "Town and Country," "The Rough Diamond," "The School for Scandal," "Money," "Speed the Plough," "The Rivals," "The Lottery Ticket," "London Assurance," "Wild Oats," "Uncle Frizzle," "John Bull," "Don Cæsar de Bazan," "She Stoops to Conquer," "The Stranger," and "The Wonder." The company consisted of Mrs. Barrow, Mary Carr,

Mrs. Sedley Brown, Rachel Johnson, Mrs. E. L. Davenport, Mrs. H. Chapman, Mrs. Biddles, Miss M. Newton, George Vandenhoff, William Rufus Blake, Sam Emery, F. E. Aiken, William Scallan, W. J. LeMoyné, J. Duff, W. H. Curtis, J. Biddles, N. D. Jones, Parker, and Wyatt. William Rufus Blake died suddenly during this engagement, his last rôle being Sir Peter Teazle on April 21, 1863.

Mr. and Mrs. W. J. Florence began a two weeks' engagement on May 4, presenting "Dombey and Son," "Mischievous Annie," "The Young Actress," "Shandy Maguire," "A Lesson for Husbands,"



W. J. LeMoyné



Mrs. D. P. Bowers

THE SEASON OF 1862-63

“The Knight of Arva,” “Temptation,” “The Returned Volunteer,” “Thrice Married,” and “The Poor of Ireland.” “The Colleen Bawn” received its first Boston presentation on May 11, 1863, with W. J. Florence as Myles na Coppaleen. As the Florences were compelled by previous engagements to leave the city, and as the play had made a great success, it was continued the week of May 18, with William Wheatley as Myles.

Gottschalk the pianist appeared in concert on Sunday, May 10.

Mrs. D. P. Bowers commenced a three weeks' engagement on May 25, playing “The Mystery of Audley Court” all of the first week, the other two being given up to “The Hunchback,” “Plot and Passion,” “Love's Sacrifice,” “The Lady of Lyons,” “The Stranger,” “Lucretia Borgia,” “Ingomar,” “Katharine and Petruchio,” and “Camille.”

Emily Thorne was seen the week of June 15 in “The Little Treasure,” “The Governor's Wife,” “The Daughter of the Regiment,” “Nine Points of the Law,” and “The Unequal Match.” On June 16 she also appeared as the Goddess of Liberty and sang “Shout for our Glorious Banner,” with words by Charles Gayler and music by Mollenhauer. Miss Thorne was a daughter of Charles R.

Emily Thorne as the Goddess of Liberty



Gottschalk



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Thorne, Sr. She first married George Jordan, the actor, and afterward John Chamberlin, the hotel proprietor of Washington and Old Point Comfort. She was a beautiful woman, good looks being a not uncommon attribute in the Thorne family.

On June 22, 1863, Wyzeman Marshall had a benefit, when among other attractions were seen the Young Campbell Minstrels. This was a semi-amateur organization, whose members played under assumed names. One of the end men was called Billy Train, but he has since become famous as William H. Crane, the well-known comedian. Another member is now A. B. White, for several years past the manager of Austin and Stone's Museum in Boston. A third one was Charley Sutton, who, after a successful career as a black-faced comedian, became Hugo Bunth and originated the grotesque team of Bunth and Rudd, who set all Europe and America laughing at their eccentricities.

CHAPTER XII

THE SEASON OF 1863-64

FOR the season of 1863-64 Wyzeman Marshall was the manager, with J. G. Hanley for stage-manager, and the following company: W. H. Curtis, N. T. Davenport, Alvin Read,

C. M. Davis, F. O.

Savage, F. C. Baker,

J. L. Sandford, W. H.

Whalley, William Scallan, William Jeffries,

J. Biddles, E. Barry,

J. Taylor, C. Somerville, W. H. Hamblin,

T. Chandler, E. W.

Beattie, James McCoy,

E. Burton, T. Preston, W. Hudson, Master Swindlehurst, Anna Cowell, Mrs. Stoneall, Mrs. N. T. Davenport, Mrs. J. Biddles, Mrs. F. S. Chanfrau, Mrs. Sylvester, Misses E. Hall, Blanche Gray, E. Johnson, Sylvester, Malvina, Amelia, Ellwood, Swindlehurst, Florence, Lees, and Kendrick. F. Suck was leader of the orchestra, Charles Witham, scenic artist, and John M. Ward, ticket-agent. James H. Hackett was the first star. In his one-week engagement, beginning August 24, 1863, he was seen in "Henry IV," "The Merry Wives of Windsor," "Rip Van Winkle," and "Monsieur Mallet."

Mr. and Mrs. Florence followed for four weeks of their



Mrs. W. J. Florence



W. J. Florence

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repertoire, the play for the week of August 31 being "The Death Fetch," in which was introduced the famous Ghost Illusion for the first time in America. Their customary repertoire followed for the other three weeks.



Daniel E. Bandmann

presented "Narramatta," "The Wizard Skiff," and "The Flying Dutchman," Cubas playing Vanderdecken in the last-named piece, a character that is now exclusively acted by men.

Daniel E. Bandmann made his Boston début on Saturday evening, October 24, 1863, as Shylock in "The Merchant of Venice," for one night only.

Edwin Booth began on October 28 a five weeks' engagement in his customary tragic repertoire.

On Saturday evening, September 26, 1863, Charlotte Cushman and Joseph Proctor played in "Macbeth" for the benefit of the Sanitary Commission.

Isabella Cubas, supported by W. H. Edgar, followed for another four weeks, opening on September 28 in "The French Spy." They also pre-



Camilla Urso

THE SEASON OF 1863-64

Camilla Urso, the young violinist, made her appearance in concert on Sunday, November 6.

Maggie Mitchell's first appearance in this theatre took place on Monday, November 30, 1863, when she began an engagement of five weeks, presenting "Fanchon," "Margot," "Little Barefoot," "The Pearl of Savoy," "Petite Marie," and "Katty O'Sheal." "Petite Marie" was written for her by a Boston gentleman and was played on December 28 and 29, and apparently never again.

Italian opera opened on January 4, 1864, with a performance of "Ione, or the Last Days of Pompeii," which was then seen for the first time here. The company included Kellogg, Medori, Stockton, Sulzer, Mazzolini, Biachi, Bellini, and Lotti. Among other novelties "Faust" was first seen here on January 14, 1864, with this cast:

Marguerite	Clara Louise Kellogg.
Siebel	Henrietta Sulzer.
Martha	Fannie Stockton.
Faust	Mazzolini.
Mephistopheles	Biachi.
Valentine	Bellini.

There was a full military band on the stage, and the orchestra was enlarged by the addition of the Mendelssohn Quintette Club and other musicians.

Edwin Forrest opened on February 1 for six weeks of his



Maggie Mitchell

THE BOSTON THEATRE

repertoire, the performances on the off-nights being given by



Mazzolini

Daniel E. Bandmann, who presented “The Merchant of Venice,” “Narcisse,” “Othello,” “Hamlet,” and “Richelieu.”

Madame Methua Schiller, supported by John McCullough and Mr. Forrest's company, played “Lorlie's Wedding” on March 2 and 5.

On Saturday evening, March 12, 1864, Count Joannes was seen in “Hamlet,” supported by the Countess Joannes (Melinda Jones) and the

Forrest company. He was an actor whose true name was George Jones. Though at first a man of much promise, he developed eccentricities which later caused him to be laughed at and guyed unmercifully whenever he appeared. His wife was an actress of much power. Their daughter, Avonia Jones, married the English tragedian, G. V. Brooke.

The Italian Opera Company returned on March 14, with the same artists as before. On March 22 Laura Harris made her début in “Lucia.” Brignoli and Hermanns also joined the company, which remained two weeks.

Vestvali opened in “Gamea, or the Jewish Mother,” on March 30 and remained three weeks, playing also “The Duke's Motto” and “Lucretia Borgia.”



Mme. Methua Schiller

THE SEASON OF 1863-64

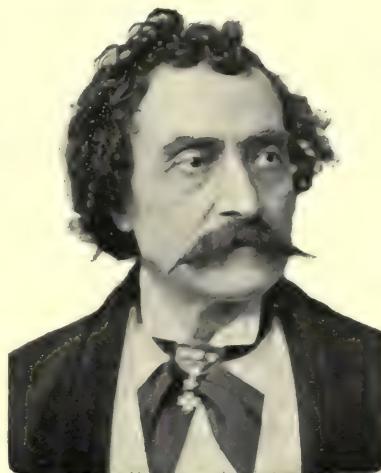
Marie Zoe, the Cuban Sylph, began a fortnight's engagement on April 18, playing "The French Spy," "The Wizard Skiff," and "Esmeralda." During her engagement "The Broken Sword" was twice used as an afterpiece. It was in this play that the expression "Chestnut" originated. One of the characters tells a story about something which happened under a chestnut tree. During the course of the play he repeats this story several times, each time making it a different species of tree, such as walnut, maple, etc., and each time he is corrected by an opposite character, who interrupts him with "Chestnut." In this

manner it came about that "Chestnut" meant an oft-told story. Its use was confined to the theatrical profession for fully twenty years, but it was eventually adopted by the general public and it has now taken its position among recognized American slang words.

Grand opera in German began a two weeks' season on May 2, the artists being Johannsen, Frederici, Canissa, Himmer, Habelmann, Hermanns, and Steinicke. This was before the days of the Wagner vogue and the German repertoire was much the same as the Italian,



Hermanns



Count Joannes

THE BOSTON THEATRE

“Martha,” “La Dame Blanche,” “Faust,” “Der Freischütz,” “The Merry Wives of Windsor,” “Stradella,” “Don Juan,” and “Fidelio” being sung.



Marie Zoe, the Cuban Sylph

Maggie Mitchell played a second engagement, opening on May 16 and remaining four weeks.

On Wednesday evening, June 22, 1864, P. S. Gilmore began a series of promenade concerts, the music for which was to be furnished by Gilmore’s Band and a large orchestra, his intention being to continue the concerts throughout the summer, the admission being twenty-five cents, or five tickets for one dollar.

On Monday, June 27, the newspapers contained the following advertisement:

NOTICE

No concert will be given at the Boston Theatre this evening. A card from the management will appear to-morrow.

On Tuesday the amusement columns of the dailies had this notice :

GILMORE’S PROMENADE CONCERTS

Card from Mr. Gilmore. The Musicians’ Union having held a meeting on Sunday last, the principal object of which was to

THE SEASON OF 1863-64

regulate a price for their services at promenade concerts, and by the action of that body a larger sum being demanded than any manager can well afford to pay, the undersigned regrets that he is compelled for the present to abandon his intention of giving promenade concerts every evening during the summer months and to adopt the plan of giving entertainments at such times only as he can offer such irresistible attractions as will give promise of sufficient patronage to enable him to meet the increased demands of musicians and all others whose services he may require. He is now endeavoring to effect an arrangement with parties whose appearance cannot fail to create a sensation, and trusts that he may be enabled to make a more definite announcement in a few days.

P. S. Gilmore



P. S. GILMORE.



Major Pauline Cushman

This was not the only time in the history of the theatre when an engagement was brought to a sudden end by the excessive demands of the musicians. History repeated itself in December, 1896, when the orchestra of the Imperial Opera Company caused the theatre to be closed, thus throwing themselves

THE BOSTON THEATRE

and many others out of employment. On neither occasion were they accorded the sympathy of the theatre-going public.



Si Smith and Dan Simpson

Having secured the services of Major Pauline Cushman, a lady who had won fame as a spy for the Northern army in the South, Mr. Gilmore began on July 11 another engagement, which lasted two weeks. In addition to the concerts by Gilmore's Band, Major Cushman delivered short lectures on her war experiences, including a court-martial

and sentence to death, which was happily averted by her escape to the Union lines. Dan Simpson and Si Smith, the veteran drummer and fifer of the Ancient and Honorable Artillery Company, also appeared, as did Georgie Dean Spaulding, the harpist.

CHAPTER XIII

THE SEASON OF 1864-65

BEGINNING with the season of 1864-65, the real managers of the Boston Theatre were Benjamin W. Thayer and Orlando Tompkins, although it was not until 1873 that the firm name of Thayer and Tompkins was placed at the head of the play-bills. Their first acting manager was Henry C. Jarrett, who retained the position for two years, being followed by Edwin Booth and John S. Clarke for one year, who in their turn were succeeded by Junius Brutus Booth, Jr., who remained six years. When Mr. Shewell was engaged, the heading of the programme read, "Thayer and Tompkins, Proprietors.—L. R. Shewell, Manager." It is worthy of note that, although the theatre had seen some years of disheartening business before the advent of Messrs. Thayer and Tompkins, it has never had a losing season from 1864 to the present time. This is a record that is very difficult to equal anywhere in the world.

The company for 1864-65 included E. L. Davenport and J. W. Wallack as stock stars, other members being George H. Clarke, Benjamin G. Rogers, J. M. Dawson, George Karnes, George Clair, Shirley France, C. H.



George H. Clarke

THE BOSTON THEATRE

Wilson, Rose Eyttinge, Rachel Noah, Minnie Monk, Ada Monk, Annie L. Brown, Mrs. Marshall, and Harriet Orton.



James E. Murdoch

The dramatic season began on August 29 with the regular company supporting Messrs. Davenport and Wallack in "The Lady of the Lake," which was followed by "Hamlet," "The Iron Mask," "Macbeth," "Amasis, or the Last of the Pharaohs," "Richard III," "Still Waters Run Deep," "The Forty Thieves," "The King of the Commons," "Oliver Twist," "St. Marc," "Black-Eyed Susan," and "The Honeymoon."

Leonard Grover's German Opera Company began a four weeks' season on October 10, with Johannsen, Frederici, Rotter, Formes, Habelman, Hermanns, and Tamaso.

On Sunday evening, October 23, the oratorio of "Moses in Egypt" was presented.

On the afternoon of October 27 a benefit was given to Morris Brothers, Pell, and Trowbridge, whose minstrels had been burned out of their own house. Buckley's Serenaders, a rival organization, were among the first volunteers for the benefit.

On November 7 the National Sailors' Fair took possession of the theatre, the auditorium being floored over as for a ball. A door was cut through to the



Bellini

THE SEASON OF 1864-65

Melodeon and permission was obtained from the proprietors of the Boston Theatre to have theatrical entertainments given in that hall during the continuation of the fair.

Mrs. D. P. Bowers appeared for three weeks, commencing November 24, in her repertoire, to which she had added "East Lynne" and "The Jewess of Madrid."

On December 12, 1864, and for the following three weeks the William Warren Comedy Company, in which were William Warren, Charles Barron, Emily Mestayer,



William Warren



Rachel Noah as the Naiad Queen

Josie Orton, and others, played a long list of comedies and farces. They also returned on May 29, 1865, for another fortnight.

James E. Murdoch, the tragedian, gave dramatic and patriotic readings on six successive Sunday evenings, beginning December 26, 1864.

The only engagement of Italian opera was one of four

THE BOSTON THEATRE

and a half weeks, which opened on January 2, the principals being Carozzi-Zucchi, Kellogg, Morenzi, Lotti, Susini, Massimiliani, Bellini, and Jennie Van Zandt. "Don Sebastian" was the only new opera.

"Enoch Arden" was produced on February 1, with J. W. Wallack as Enoch Arden and E. L. Davenport as Philip Ray.

A spectacular production of "The Naiad Queen" was given on February 7 and continued until March 11, with William Gomersal as Schnapps, Mrs. Gomersal in the soubrette rôle, and Rachel Noah as the Queen.

For the weeks of March 13

and 20 Laura Keene played "The Workmen of Boston" and "Our American Cousin." It was in the latter play that the same star was appearing three weeks later at Ford's Theatre in Washington, when President Lincoln was assassinated in a private box in the theatre by John Wilkes Booth.

Edwin Booth commenced here, on March 29, an engagement which was cut short on April 14 by the assassination of Lincoln by the tragedian's brother. On that historical evening Mr. Booth was seen in "The Iron Chest" and "Don Cæsar de Bazan," and without having heard of the sad tragedy had retired for the night in his room at the home of Orlando



Laura Keene

THE SEASON OF 1864-65

Tompkins in Franklin Square, where he was visiting at the time. On the following morning his colored valet, an old family servant, greeted him with, "Have you heard the news, Massa Edwin? President Lincoln done been shot and killed." "Great God!" said the horrified tragedian, "who did that?" "Well, they done say Massa John did it," replied the negro. And in this wise was America's greatest actor informed of the tragedy which was to cast so deep a gloom over his life for years to come. Fearing that the public might be incensed against Mr. Booth on account of

his brother's crime, Mr. Tompkins immediately had his house draped in mourning for the martyred president, and that same afternoon he accompanied the actor on the train to New York, whither he was hastening to comfort his grief-stricken mother, who resided in that city. Mr. Jarrett ordered the theatre draped in black, and issued an address to the public, exonerating the actor from any know-



Rev. George H. Hepworth



Henry C. Jarrett

THE BOSTON THEATRE

ledge of the conspiracy. This address was supplemented by a letter from the Reverend George H. Hepworth, who was an intimate friend of Edwin Booth, and who knew of the great respect and admiration the tragedian always held for Abraham Lincoln.



Jennie Van Zandt

The theatre remained closed until April 20, when Mr. and Mrs. Barney Williams began an engagement of two and a half weeks in their repertoire of Irish and Yankee plays.

Mrs. D. P. Bowers then played three weeks in her usual rôles, with Charles Barron for her leading support. A dramatization of Oliver Wendell Holmes's "Elsie Venner" was presented for the last week of the engagement, which closed on May 27.

On Saturday evening, May 20, 1865, Frank Dwight Denny, a local amateur, gave a praiseworthy rendition of the title rôle in "Hamlet," supported by the regular company. He appeared again the following season and was confidently expected



Josephine Orton

THE SEASON OF 1864-65

by his friends to win a name on the stage, but his early promise was unfulfilled, and he did not long remain upon the boards.

The William Warren Comedy Company appeared for two weeks beginning May 29, presenting comedies and farces, with Carrie Augusta Moore, the Concord Skater, doing her specialty between the pieces.

Thursday, June 1, 1865, having been appointed by the Governor as a Day of Fasting and Prayer, the occasion was celebrated in the theatre by the recitation by Rachel Noah of a Monody written by W. T. W. Ball, on the Death of Abraham Lincoln. The remainder of the evening's bill consisted of "Paul Pry" and "Grimshaw, Bagshaw, and Bradshaw," with Miss Moore in her skating act between the plays.

The week of June 12 was devoted to benefits.

Gilmore's Band was heard on Sunday evening, June 18, and the Highland Cadets of Worcester gave exhibition drills on the afternoon and evening of June 21, thus ending the season of 1864-65.

CHAPTER XIV

THE SEASON OF 1865-66

THE season of 1865-66 saw a company that was new in many of its members. Frank Mayo was the leading man, his colleagues being Ben G. Rogers, George Clair, William J. Wallace, D. B. Parsloe, Frank Frye, William Collings, H. L. Burns, H. Peakes, Forsberg, Horace son, H. Sanford, Shirley France, J. Scott, J. H. Browne,



Frank Mayo

Wylie, Charles T. Holland, C. H. Scallan, W. H. Bascombe, T. H. J. Peakes, S. H. Frail, C. H. Wil- T. C. Howard, P. Reynolds, J. R. Russell Clarke,



Charles T. Parsloe



W. P. Prescott,
Machinist for 35 years



Boston Theatre Company, 1865-66

THE BOSTON THEATRE

Rachel Noah, Mrs. Howard Rogers, Mrs. Gomersal, Mrs. E. L. Davenport, Miss Harding, Mrs. Browne, and Jennie Kimball. Fanny Davenport was seen at times during the season in minor rôles, and Louis Aldrich joined the company in March. Charles Koppitz conducted a noteworthy orchestra, which numbered among its members Arbuckle, the



Fanny Davenport

cornetist, and Wulf Fries, the violoncellist. Frank Holland and Jennie Kimball of this company were married during the year.

The season began on August 28 with "The Streets of New York" for four weeks, Frank Mayo playing Tom Badger and Charles T. Parsloe, Bob the Bootblack.

On Monday, September 18, four stage-hands were discharged "for refusing to work under a bloody Englishman," Henry Rough being the machinist at that time.

Charles Kean and his wife, who was formerly Miss Ellen

THE SEASON OF 1865-66

Tree, opened on September 25 in "Henry VIII" and "The Jealous Wife." During their fortnight's stay they were also seen in "Macbeth," "Louis XI," "The Merchant of Venice," "King Lear," and "Hamlet."

Maggie Mitchell was the next star, remaining four weeks and playing her usual repertoire.

On November 6 "Arrah na Pogue" was brought out for a four weeks' run, Frank Mayo essaying the rôle of Shaun, the Post, Frank Hardenberg playing Major O'Grady, Rachel Noah, Arrah Meelish, and R. M. Carroll, Biddy O'Neil, with a barn-door jig.

December 4 was the opening night of the spectacular production of the season, "The Ice Witch," in which Fanny Davenport was seen in the title rôle. The complete cast was as follows:

THE ICE WITCH

Harold	Frank Mayo.
Magnus Snoro	William Gomersal.
Gruthioff	Shirley France.
Edric	Thomas H. Burns.
Tycho	James Peakes.
Sterno	Harold Forsberg.
Priest	Henry Peakes.



Bosisio

THE BOSTON THEATRE

Sweno	W. H. Collings.
Runic	C. H. Wilson.
Aldric	S. Clarke.
Officer	J. Scott.
Lady Ulla	Jennie Anderson.
Minna	Mrs. Gomersal.
Edda	Mrs. Browne.
Elga	Miss Winslow.
Fuina	Miss Byron.
Hilda	Miss Davenport.
Druida	Fanny Davenport.
Freya	Kate Sidney.
Hecla	Jennie Kimball.
Urfred	Miss Browne.
Norna	Mrs. Lothian.
Felda	Miss Smith.
Solden	Miss Floyd.
The Ice Imp	Hernandez Foster.
Luke	T. C. Howard.
Thrysa	Horace Frail.
Dancing Spirits	Millie and Clara Fowler.

During the week of January 8, Frank Dwight Denny was seen in "Hamlet," "Romeo and Juliet," and "Richard III."

On January 15 an Italian opera season of two weeks was begun, with Carozzi-Zucchi, Kellogg, Bosisio, Phillips, Irfre, Rossi, Mazzolini, Bellini, Barili, Massimiliani, and Antonucci in the leading parts. This was followed by one week of German opera in which were heard Johannsen, Rotter, E. Naddi, Hermanns, Habelmann, Himmer, and Pierre Bernard.

Beginning February 5, 1866, Caroline Richings sang one week in "The Enchantress," supported by Peter Richings and the regular company of the theatre.

THE SEASON OF 1865-66

From February 12 to March 3, inclusive, the Ravel Family were seen in their pantomimes.



Mr. and Mr. Charles Kean



Peter Richings and Caroline Richings

A Grand State Military Ball was given on the evening of March 5.

Kate Bateman opened on March 7, 1866, in "Leah," in which she had the support of John C. Cowper and of Louis Aldrich, who on that occasion made his first appearance in the Boston Theatre, having recently arrived from California.



John C. Cowper



Louis Aldrich

THE BOSTON THEATRE

"Leah" ran almost three weeks and was followed by one week of Miss Bateman's repertoire, "Romeo and Juliet," "The Lady of Lyons," and "Fazio."



H. A. M'Glenen

Mr. and Mrs. Charles Kean were again seen on April 2, and remained until April 10, when Mr. Kean was taken ill and was compelled to discontinue playing. The regular company continued through the remainder of the week, presenting legitimate dramas.

On April 14 H. A. M'Glenen



Eph Horn

had a benefit, at which appeared, among other attractions, Lon Morris and Eph Horn, negro minstrels who were great local favorites, the Peakes brothers in duets, and Chas. Koppitz and M. Arbuckle in instrumental solos.

"The Streets of New York" was revived April 16 and ran two weeks.

D. J. Atwood, a tailor well known in the city, made his first appearance on any stage on the evening of May

THE SEASON OF 1865-66

1, 1866, in the rôle of the crook-backed tyrant, Richard III.



Joseph Proctor as the
Jibbenainosay

The audience derived much pleasure from his personation, but did not behave in the most orderly manner. His success was not sufficiently complete to encourage him to adopt the stage as a profession.



John E. Owens as Solon
Shingle

John E. Owens next played a nine days' engagement in "Solon Shingle," "The Happiest Day of My Life," and

"The Live Indian," closing May 12, being followed by three weeks of Maggie Mitchell in her well-liked plays.

On Saturday evening, May 19, 1866, Joseph Proctor was seen as the Jibbenainosay in "Nick of the Woods," an extremely melodramatic rôle, which his talent was able to lift to the verge of tragedy, when less gifted actors might have seemed ridiculous in the part.

Lucille Western came on June 11



Charles Koppitz

THE BOSTON THEATRE

for three weeks, being seen in "East Lynne," "The Stranger," "Macbeth," "Jane Shore," and "Oliver Twist." She was supported by E. L. Davenport and J. W. Wallack, and their

rendering of the last-named play stands in theatrical history as one of the most dramatically horrifying performances ever seen on any stage. Miss Western was the Nancy Sykes, Wallack the Fagin, and Davenport the Bill Sykes. The murder scene sent ladies in the audience into fainting fits and drove strong men from the theatre, unable to endure any longer the effect of their terribly natural acting. The season closed on June 29 with a performance of "The Man with

the Iron Mask," in which J. W. Wallack was seen in one of his greatest rôles.



Lucille Western



J. B. Booth

CHAPTER XV

THE SEASON OF 1866-67

For this season Edwin Booth and John S. Clarke were billed as lessees, with J. B. Booth as acting and stage manager, although Thayer and Tompkins were in reality the powers behind the throne. Charles Koppitz was again musical director,

THE BOSTON THEATRE

George Heister scenic artist, and W. P. Prescott was the machinist, a position which he continued to hold until the month of June, 1901, when he retired from active business. The company consisted of Frank Mayo, Charles R. Thorne, Jr., Louis Aldrich, Walter Leman, Frank Hardenberg, H. L. Bascombe, George Allen, W. St. Maur, W. F. Burroughs, F. Woodhull, S. H. Forsberg, J. P. Reynolds, E. M. Leslie, T. Bingham, R. Arnott, J. Taylor, Agnes Perry, Mrs. E. F. Stewart, Rachel

Noah, Susie Cluer, Annie Winslow, Mrs. E. M. Leslie, Mrs. J. H. Browne, Mary Carr, Mrs. Marshall, and Mrs. Robinson.

The season opened on July 30, 1866, when the Buislay Family began a three weeks' stay with a variety performance, Henry Agoust the juggler being one of the features.

The stock company opened on August 20 and presented the following plays during the next fortnight: "Money," "The Loan of a Lover," "Ingomar," "The Romance of a Poor Young Man," "Jack



Charles R. Thorne, Jr.



Agnes Perry



Michael Murray Augustus Rosecrans George L. Fox John Wilkes Booth Charles Kean



Noah H. Porter Warden Langdon John Wayne Adams Clarke Moore John DeMille



Fredricka M. Dafforn A. B. Burleigh E. B. Booth Mary Stuart John Wilkes Booth



Adeline Genesee William Burleigh Edwin Booth John Wilkes Booth John Wilkes Booth



F. B. Rainsford J. T. Scott C. C. Chapman W. H. Miller J. T. Scott

Boston Theatre Company, 1866-67

THE BOSTON THEATRE

Cade," "The Marble Heart," "St. Tropez," "Faint Heart Never Won Fair Lady," "A Life's Revenge," "Nan, the Good-for-Nothing," "The Dead Heart," and "Trying It On."

Edwin Booth returned to the Boston stage on Monday, September 3, 1866, making his first appearance after his retirement on account of the assassination of President Lincoln, in the tragedy of "Othello," in which he played the title rôle. He was received by a crowded house, who greeted him with a spontaneous and long-continued burst of applause which affected him almost to the point of breaking down. The cast on that occasion was as follows:

Othello	Edwin Booth.
Iago	Frank Mayo.
Cassio	Louis Aldrich.
Brabantio	W. M. Leman.
Roderigo	F. Woodhull.
Duke of Venice	Wm. St. Maur.
Montano	W. F. Burroughs.
Ludovico	H. L. Basecombe.
Gratiano	S. H. Forsberg.
Carlo	Taylor.
Messenger	Arnott.
Paulo	Scott.
Julio	Thos. Bingham.
Desdemona	Mrs. Agnes Perry.
Emilia	Mrs. E. F. Stewart.

Mr. Booth remained for six weeks, being also seen in "Hamlet," "Romeo and Juliet," "The Merchant of Venice," "Richard III," "Brutus, or the Fall of Tarquin," "Don Cæsar de Bazan," "The Fool's Revenge," "Ruy Blas," "Kath-

THE SEASON OF 1866-67

arine and Petruchio," and "The Stranger." "Hamlet" had a run of three weeks at this time.

John S. Clarke, who was a brother-in-law of Mr. Booth, having married his sister Asia, and who was also his partner as lessee of the theatre, followed with a two weeks' engagement, in which he played "Everybody's Friend," "Toodles," "Babes in the Wood," and "Nicholas Nickleby." In the latter play he was seen as Newman Noggs, a part which showed his talents to great advantage.

Adelaide Ristori and her Italian company came on October 29,



John S. Clarke

1866, for a period of two weeks, presenting "Medea," "Mary Stuart," "Elizabeth," "Judith," "Phædra," "Macbeth," "Adrienne Lecouvreur," and "Pia di Tolomei." Ristori appeared but four nights and Saturday matinee of each week, the regular company of the theatre playing on Wednesday and Saturday evenings in "The Ticket of Leave Man," or in "The Octo-roon." A two weeks' season of Italian opera followed, with



Adelaide Ristori

THE BOSTON THEATRE

Kellogg, Fannie Stockton, Minnie Hauck, Natali Testa, Carmen Poch, Ronconi, Mazzolini, Antonucci, Baragli, and Signor Ronconi.



Minnie Hauck

John Brougham opened for four weeks on November 26, in "Flies in the Web," "The Captain of the Watch," "His Last Legs," "Playing with Fire," "David Copperfield," the burlesque of "Columbus," "Dombey and Son," "A Bull in a China Shop," "The Irish Lion," and "The Irish Emigrant."

J. B. Roberts next appeared for a fortnight, beginning December 24, in "Faust and Marguerite," "The Iron Chest," "The Corsican Brothers," and "Richard III." Lawrence Barrett followed for a single week in "Rosedale," "Hamlet," and "The Lady of Lyons."

Another two weeks' season of Italian opera began on January 14, 1867, with the same principals as before.

Mrs. D. P. Bowers followed for a fortnight in her usual rôles, supported by J. C. McCullom. For novelties she introduced "A Wife's Secret" and "Adrienne."

On February 11 "The Streets of New York" was revived by Frank Mayo and the regular



John Brougham

THE SEASON OF 1866-67

company. This play ran for four weeks and was followed by three weeks more of the same actors in "Ours," "The Colleen Bawn," "Brian Boroihme," "The Idiot Witness," "The Three Guardsmen," "The Veteran," and "Waiting for the Verdict." "Ours" was billed as "An Entirely New and Original Comic Drama, written by T. W. Robertson and Artemus Ward, Esqs." Its opening date was Monday, March 11, 1867. When Lester Wallack offered the piece on Tuesday, March 8, 1870, it was called "The Military and Comic Drama, written by T. W. Robertson and Artemus Ward, Esqs.,," but when Mr. Wallack revived it here on October 24, 1872, it was billed as "Robertson's Grand Military and Comic Drama." What connection Artemus Ward had

with the piece does not appear, as present editions of the play make no mention of his name.

On Saturday evening, March 9, Brignoli and Ade laide Phillips were heard in "The Barber of Seville," and on Saturday evening, March 30, J. H. Budworth was seen in "Rip Van Winkle."

Another week of Italian opera followed with Parepa,



Carl Rosa and Parepa Rosa



J. B. Roberts

THE BOSTON THEATRE

Phillips, Brignoli, and Ferranti in the leading rôles of "Il Trovatore," "Norma," "The Barber of Seville," "Lucia," and "Don Giovanni."

Edwin Booth was seen again in tragic rôles from April 8 to May 18, inclusive. Ristori and her Italian company played "Mary Stuart" on Friday, April 25, and "Elizabeth" at Saturday matinee, April 26. On Saturday evening, May 18, 1867, the German tragedian, Bogumil Dawison, played the part of Othello in his native language, while Edwin Booth as Iago and the supporting company of the theatre spoke their lines in English.

"The Naiad Queen" was presented on May 20 for a three weeks' run, Mr. and Mrs. William Gomersal, Agnes Perry, Mrs. Frank Mayo, and Annie Chester the dancer being featured.

T. Maguire and Professor Risley's Imperial Japanese Troupe opened on June 17 and remained two weeks.

Fox's Great Combination Troupe came for the week of July 1, closing the season. The performers were James Pilgrim, Johnny Pierce, Ellen Coleen, J. M. Mortimer, Denny Gallagher, Mlle. La Rosa, Johnny Forbes, Frank Wood, Mons. Albert Boldy, Julia Price, Alice Siedler, J. C. Stewart, James Quinn, and R. M. J. Siner. The afterpiece was "Lucretia Boards-Here."

CHAPTER XVI

THE SEASON OF 1867-68

THE new Selwyn's Theatre, on Washington Street near Essex, named for its manager, John H. Selwyn, formerly a scenic artist at the Boston Theatre, opened early in the season of 1867-68, and Charles Koppitz left to become the musical director of that establishment, taking his entire orchestra with him. He was succeeded by Napier Lothian, who remained in the same position from that time until May, 1907, this being the longest period that any leader of orchestra has ever retained a like position in this country. Mr. Lothian, whose father before him was a musical director, was a young New Yorker who went across the plains to California to seek his fortune in the golden days of '49, sleeping out of doors while on the journey and roughing it generally, as did all the gold-seekers of that day. In California he met and married a young English girl named Rivers, who had come to this country with the Viennese Ballet Troupe. Their union was blessed with many children, among them being several sons who have won position in the managerial departments of the theatrical profession.

After a stay of several years on the Pacific slope Mr. Lothian



Napier Lothian

THE BOSTON THEATRE

returned East with the San Francisco Minstrels. His first Boston engagement was in 1862 with the Morris Brothers' Minstrels



Rev. Robert Collyer



Rev. Warren H. Cudworth

at their cosy little theatre on Washington Street, nearly opposite Milk Street. When the Morris Brothers built the Continental Theatre on Washington Street, near Harvard Street, he was transferred there and remained at that house until his engagement at the Bos-

ton Theatre.

J. B. Booth
as manager in
company that
Charles R.
Louis Aldrich,
J. W. Thoman,
roughs, H. L.
R. Allen, D. J.
H. Forsberg, J.
Scott, J. Taylor,



Rev. E. H. Chapin

ton Theatre.
was first billed
1867-68. The
year included
Thorne, Jr.,
Walter Leman,
W. F. Bur-
Bascombe, D.
Maguinnis, S.
H. Browne, J.
Mrs. J. B. Booth

THE SEASON OF 1867-68

(formerly Agnes Perry), Rachel Noah, Louisa Morse, Susie Cluer, Mrs. S. Flood, Mrs. J. H. Browne, Mrs. E. M. Leslie, Misses A. Byron, Annie Winslow, Julia Gaylord. Very few of that number are living. Mrs. J. B. Booth is now Mrs. John B. Schoeffel, her husband being the manager of the Tremont



Rev. Edward Everett Hale



Rev. Samuel Osgood

Theatre, whose residence is in Brookline. Rachel Noah and Susie Cluer both reside in Boston, though neither has been seen of late years upon the boards. Louisa Morse has long been identified with the part of Aunt Tilda in "The Old Homestead," and was seen in that rôle as recently as the autumn of 1906, she being the last one of the company of the season of 1867-68 to be seen in this theatre. Harry Bascombe is in the Edwin Forrest Home in Philadelphia, where he has been an inmate for more than twenty years, his being the longest stay that any individual has ever made in that institu-

THE BOSTON THEATRE

tion. J. Scott was in private life Mr. S. J. Willis. He did not long remain before the public, but engaged in the banking business and at last accounts was living in Milton.

Dan Maguinnis, who made his first appearance with the company that season, afterward became the leading comedian of the theatre and a great local favorite. He began his stage career with the Morris Brothers as a tenor singer. Unfortunately losing his voice for a time, he became stage carpenter and gallery door-keeper until his throat had become fully rested, when he returned to the stage as an actor. His rise was rapid, as he had talent, humor, and intelligence. As a matter of interest his first contract in this theatre is shown here.

Boston Theatre
Manager's Office

Boston, May 7, 1867.

Memorandum of Agreement between J. B. Booth, Lessee of
the Boston Theatre, and D. J. Maguinnis:

Said Maguinnis agrees to play general utility business, also singing and dancing when required, and to aid in preparing and working the Calcium Lights, etc. The said Booth agrees to pay the said Maguinnis Twenty Dollars per week for forty weeks more or less, commencing about the 26th of August next. When said Maguinnis is playing Demons, or parts where the risk of being injured is incurred, he is to have Ten Dollars per week more, and when playing in the country, One Dollar per day in addition to the regular salary.

J. B. BOOTH.

DAN J. MAGUINNIS.

Mr. Maguinnis twice essayed a starring season, but did not meet with great success, and returned each time to the Boston

THE SEASON OF 1867-68

Theatre, being in the service of its management at the time of his death in the spring of 1889. His funeral was attended by thousands of persons from all ranks of life, for his friends were legion.

Charles R. Thorne, Jr., remained here for a number of years, eventually going to New York, where for many seasons he was acknowledged to be the foremost leading actor in America.

Louis Aldrich also continued here for several years. He later became a star in Bartley Campbell's play of "My Partner," which brought to him considerable fame and so much money that he was able to retire on a competency some years before his death, which occurred in 1901.

Mrs. Booth also went to New York and held high position among the leading actresses of the metropolis until her retirement from the stage some seasons ago.

Julia Gaylord, whose name came at the foot of the list, afterward became a singer, and going abroad rose rapidly to the position of prima donna, singing principal rôles with great success for some years with the Carl Rosa English Opera Company throughout the largest cities of Great Britain.

The J. Taylor who was then the super captain was John



Kate Reignolds

THE BOSTON THEATRE

Taylor, and should not be confounded with James W. Taylor, who succeeded him in 1871, and who still continues to hold the

same position in this theatre, having been for twenty years its janitor as well. Despite the similarity of names the two Taylors were not related.



Caroline Richings

The season opened on September 2, 1867, with the Irish comedian Edmund Falconer in "Innisfallen, or the Man in the Pit," he being supported by Kate Reynolds (now Mrs. Erving Winslow) and the regular company of the theatre.

On September 16 Mrs. Jean Davenport Lander commenced a two weeks' stay in "Elizabeth," presenting "Mary Stuart" on the Friday evening of the second week. Her leading man was James H. Taylor, who in his turn should not be confounded with W. James Taylor, who held a like position with Madame Janauschek.

On Saturday evenings, September 21 and 28, "Fanchon, the Cricket" was presented with Jennie Gourlay as Fanchon, W. J. Cogswell as Landry Barbaud, and George Becks as Didier Barbaud.

Mr. and Mrs. W. J. Florence came September 30 for three weeks in "Caste," "Handy Andy," "The Yankee Housekeeper," "The Young Actress," "The Irish Lion," "Thrice Married," "The Returned Volunteer," "Shandy Maguire,"

THE SEASON OF 1867-68

“Kathleen Mavourneen,” “Born to Good Luck,” “Mischievous Annie,” “Ireland As It Was,” “Lord Flanigan,” “The Irish Emigrant,” and “A Lesson for Husbands.”

The Hanlons, with what would now be called a vaudeville company, occupied the theatre for three weeks from October 21, that being also the date of the opening of Selwyn’s Theatre.

Adelaide Ristori with her Italian company was seen for one week in “Marie Antoinette,” “Mary Stuart,” and “Elizabeth,” her first performance taking place on November 11. She also came for another week in the same season, beginning on Monday, May 11, 1868, when “Sister Teresa” was added to her repertoire.

There were four seasons of opera during the year, one in Italian, one in English, and two in French. The first presented La Grange, Adelaide Phillips, and Brignoli in “Il Trovatore,” “Norma,” “The Barber of Seville,” “Martha,” “Lueretia Borgia,” “Don Giovanni,” “Lucia di Lammermoor,” and “La Favorita,” opening on November 18 and continuing two weeks. This was followed on December 2 by four weeks of English opera by Caroline Richings, Mr. and Mrs. Seguin, S. C. Campbell, William Castle, Laura Waldron, and Pierre Bernard in “Martha,” “La Sonnambula,” “The Bohemian Girl,” “Mari-tana,” “Linda di Chamouni,” “Crown Diamonds,” “Cinder-



Zelda Seguin

THE BOSTON THEATRE

ella," "The Daughter of the Regiment," "Norma," "The Rose of Castile," "Faust," and "Fra Diavolo."

On December 30 H. L. Bateman introduced for the first time the noted French singer Tostée in "La Grande Duchesse," which ran for three weeks; and on May 18 the French Opera Company from New Orleans, with Mlle. Lambèle as prima



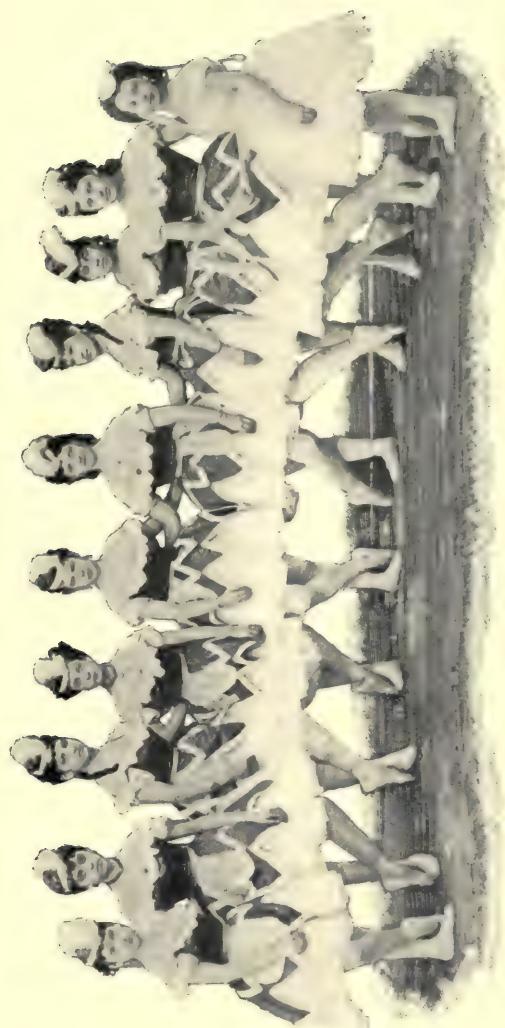
Tostée as the Grand Duchess



Aline Lambèle

donna, sang "Orphée aux Enfers," "La Belle Hélène," and "La Grande Duchesse," one week being given to each opera.

Robert Johnson and Nellie Germon were seen for the week of January 20 in "The Heart of a Great City," and on the following week the regular company presented "The Streets of New York."



The White Fawn Ballet

THE BOSTON THEATRE

Henry Ward Beecher's drama, "Norwood," had a single representation on the afternoon of January 25, 1868.



Henry Ward Beecher

The spectacular feature of the season was "The White Fawn," which was given a production far beyond anything ever before seen in Boston and which would be greatly above the average of to-day. James Lewis and Annie Kemp Bowler were especially engaged as principals, while an entire ballet troupe was imported from Vienna solely for this engagement. "The White Fawn" opened on February 10, 1868, and continued for eleven weeks. Although it was

a noteworthy success at that time, the play has never been revived in this city.

The cast of "The White Fawn" was:

King Dingdong	James Lewis.
Prince Leander	Mrs. J. B. Booth.
Lord Twaddledum	George Atkins.
Count Trineulum	D. J. Maguinnis.
Abdalla	John Taylor.
King Salmon	D. J. Doublesitte.
Queen Saffronella	Mrs. Louisa Morse.
Princess Graceful	Susie Cluer.
Finetta	Rachel Noah.
Princess Aika	Mrs. G. C. Boniface.
Aqualina	Annie Kemp.
Ruby	Susie Flood.

THE SEASON OF 1867-68

Turquoise	Dora Goldthwaite.
Emerald	Miss Johnson.
First Page	Annie Winslow.
Second Page	Miss Ramsdale.

The name D. J. Doublesitte signified that D. J. Maguinnis doubled the part with that of Count Trineulum. When an actor played two parts another name than his own was put down for the inferior rôle, and sometimes considerable ingenuity was shown in devising the new names. D. J. Canduit was often used, or D. J. Twoparts. C. F. Loon and R. F. Runnion were favorite names for the programme writers, both being taken from "Macbeth," — "The devil damn thee black, thou cream-faced loon," and "Aroynt thee, witch, the rump-fed runyon cried." Ordinarily, though, an actor's name was simply turned end for end, as D. J. Maguinnis and M. J. Daniels. This caused some slight misapprehension when James Lewis and Louis James were both members of Augustin Daly's company in New York.

The weeks of April 27 and May 4 were given up to benefits and performances by the regular company. Madame Ristori returned for the week of May 11. The New Orleans French Opera Company, headed by Mlle. Lambèle, filled the weeks of May 18, 25, and June 1. Promenade concerts under the



Rev. E. S. Gannett

THE BOSTON THEATRE

management of Signor Brignoli and P. S. Gilmore were given on the evenings of July 1 and 2. The Great Haselmeyer,



Rev. Dr. Putnam

“Chief Escamoteur and Enchantemagian Musicale to the King of Prussia, Preceptor of Hermann, and Inventor of the Famous Goblin Drum,” gave an “Entertainment Magique et Musicale” the week of July 13. Mrs. O’Donovan Rossa gave readings from the poets on the evening of Tuesday, July 21, 1868. The Montgomery Light Guard, “of Boston, Massachoo,” gave an exhibition drill on July 27, as-

sisted by Gilmore’s full band of thirty-six pieces.

During the winters of 1867, 1868, and 1869, the Suffolk Conference of Unitarian and other Christian churches rented the theatre for successive Sunday evenings and held religious services, at which the following clergymen officiated: George H. Hepworth, J. M. Manning, George W. Briggs, S. H. Winkley, E. E. Hale, Robert Collyer, E. S. Gannett, W. H. Cudworth, George L. Chainey, Rufus Ellis,



Rev. James Freeman Clarke

THE SEASON OF 1867-68

Rev. Dr. Putnam, James Freeman Clarke, J. A. H. Chapman,
J. G. Bartholomew, E. H. Chapin, J. F. W. Ware, W. P. Tilden,
S. K. Lothrop, W. R. Alger, H. W. Foote, Frederic Hinckley,
C. G. Bowen, Henry W. Bellows, Frederic A. Farley,
James W. Thompson, Dr. Taylor, and Dr. Osgood.

CHAPTER XVII

THE SEASON OF 1868-69

THE company remained about the same, with the addition of James Lewis, H. A. Weaver, J. P. Keefe, Ambrose Leonard, Shirley France, and Helen Tracy. Shirley France afterward married Rachel Noah, the juvenile lady of the company. J. B. Sullivan became the property-man and remained in the theatre until 1887, when he was succeeded by J. F. Sullivan, who continued from that time until June, 1901. The two Sullivans were not related. The season opened with the stock company in "A Flash of Lightning"

for two weeks
beginning Au-
gust 27. They
continued to ap-
pear for the fol-
lowing fortnight
in Charles Reade
and Dion Bou-
cicault's collabora-
tion, "Foul
Play," which
was also played
at two other the-
atres in this city
at the same time,



Lotta



Lotta
as Liddy Larrigan

THE SEASON OF 1868-69

while still another theatre presented a burlesque of this drama, entitled "Chicken Hazard."

On September 14, 1868, Lotta made her first appearance here in "Little Nell," staying three weeks and presenting also "The Pet of the Petticoats," "Family Jars" and "Firefly."



Janauschek

Edwin Booth came on October 4 for a month's stay, playing his usual rôles. On November 3, 1868, "Macbeth" was presented, with Mr. Booth as Macbeth and Madame Fanny Janauschek as Lady Macbeth, she speaking German, while Mr. Booth and the supporting company rendered their rôles in English.

On November 4 the regular company produced Boucicault's drama, "After Dark," an added feature for the second week being Leotard, the originator of the flying trapeze. Leotard appeared at but two performances, it being announced the next day that he had sprained his ankle at rehearsal. His apparatus was packed up and he sailed for home, but the supposition was that as the flying trapeze was no longer a novelty, he did not make the hit that



Leotard

THE BOSTON THEATRE

he had expected, and showed his disappointment in this manner. "After Dark" ran two weeks and was followed by another week of the regular company in "The Lancashire Lass," with Mr. Thorne as A Party by the Name of Johnson.

Mrs. Lander, supported by James H. Taylor and George Becks, was next seen for two weeks in "Elizabeth," "Marie Antoinette," "Mary Stuart," and "Macbeth."

On the evening of Saturday, November 28, 1868, "Romeo and Juliet" was given, with Mrs. Scott-Siddons as Juliet and Mrs. F. B. Conway as Romeo. Mrs. Scott-Siddons was a beautiful woman and a talented reader, but never gained universal appreciation as an actress.

Edwin Forrest, supported by George H. Clarke and the stock company, began a three weeks' engagement on December 7. This proved to be Mr. Forrest's last appearance at the Boston Theatre, his final rôle being Jack Cade, on the evening of December 25, 1868.

James Lewis had a benefit on Saturday evening, December 19,



James Lewis as Lucretia
Borgia, M. D.



Elise Holt

BOSTON THEATRE.

J. B. BOOTH LESSEE AND MANAGER

SPECIAL ANNOUNCEMENT:

In compliance with the earnest desire of many patrons, an engagement has been at length effected, for one appearance only, of the celebrated German Tragedienne,

FANNY

JANAUSCHEK

Who has in the kindest manner relinquished two nights of her engagement at the Olympic Theatre in order to have the honor and pleasure of appearing before a Boston public, prior to her farewell departure from this city, in conjunction with

EDWIN BOOTH

Who has postponed his engagement in Chicago expressly for this occasion.

Tuesday Evening, November 3, 1868,

SHAKESPEARE'S SUBLIME TRAGEDY OF

MACBETH!

With all the original Music and Grand Chorus.

LADY MACBETH FANNY JANAUSCHEK
MACBETH EDWIN BOOTH

Macduff	Mr. C. H. Thorne, Jr.	Second Murderer	Frail
Duncan, King of Scotland	W. M. Leman	First Officer	J. Talure
Malcolm, his son	Shirley France	Second Officer	Fiall
Donalbain, his son	Miss Winslow	Gentlewoman	Mrs. J. H. Browne
Banquo	H. A. Weaver	Hecate	D. J. Maguinnis
Pleance, his son	Master Browne	First Witch	James Lewis
Bosse	Louis Aldrich	Second Witch	S. H. Forsberg
Lennox	A. W. Leonard	Third Witch	S. J. Willis
Seyton	J. D. Russell	First Singing Witch	Miss Rachel Noah
Seward, the English General	J. Scott	Second Singing Witch	Miss Smith
Wounded Sergeant	J. F. Hagan	First Apparition	Miss W. Low
Physician	D. H. Allen	Second Apparition	J. H. Browne
First Murderer	J. Taylor	Third Apparition	J. L. Whitney

WEDNESDAY EVENING, November 4th—Will be produced the latest London Sensation, entitled:

AFTER DARK!

A TALE OF LONDON LIFE.

Doors open, at 7 Performance commences at 7.30.

NOTICE.—OPERA GLASSES of superior quality can be hired at the stand in the Lobby of the Theatre.

THE REFRESHMENT SALOONS in the Lobbies of the Boston Theatre are now open under a new management, and will be found complete in all first-class requirements. The Lunch Counters supplied from the PARKER HOUSE.

THE BOSTON THEATRE

when Asa Cushman was seen as Ginger Blue in "The Virginia Mummy."

On Saturday evening, December 26, 1868, Lizzie Inez St. John was seen as Juliet, with Edwin Adams as Romeo and Frank Mayo as Mercutio.

James H. Hackett opened on December 28 for one week, in "The Merry Wives of Windsor," "Henry IV," "Rip Van Winkle," "His Last Legs," and "Monsieur Mallet."

Mr. and Mrs. E. L. Davenport were seen on January 2, 1869, in "The Scalp Hunters" and "The Pilot."

An Italian opera company followed for four weeks, the principals being La Grange, Agatha States, Isabel McCulloch, Natali Testa, Brignoli, Habelmann, Hermanns, Formes, Boetti, and Rotter. In addition to the familiar operas, they were heard in "Robert le Diable," "Crispino e la Comare," "Sicilian Vespers," "Belisario," "The Star of the North," and "L'Africaine."

Commencing February 1, 1869, Kate Reynolds and Elise Holt played one week, the former in drama and comedy and the latter in burlesque. Miss Reynolds played in "Peg Woffington," "The Shadow of a Crime," "Two Can Play at That Game," and "Richelieu at Sixteen." Miss Holt



James Fisk, Jr.



Irma

THE SEASON OF 1868-69

brought with her Minnie Jackson, Emily Pitt, Mary Pitt, Georgie Langley, Harry Wall, and W. H. Lee. Mr. Lee afterward became a police commissioner of the city of Boston. He played Cedric the Saxon in "Ivanhoe" and Rustighello in "Lucretia Borgia, M.D."

James Fisk, Jr.'s, French Opera Bouffe Company opened on February 3, presenting "Barbe Bleue" all of that week and "La Périchole" all of the next. The artists were Mlle. Irma, Aujac, Marie Tholer, Lavassor, Francis, Benedick, M. and Mme. Hamilton, Dardignac, and Edgard. For a third week the company was

reinforced by Mlle. Tostée, Mlle. Duclos, Leduc, Lagriffoul, Duchesne, Decre, and Guidon. "La Grande Duchesse," "Orphée aux Enfers," "Lischen & Fritzchen," "Le Chanson de Fortunio," and "Mons. Choufleuri" were additional operas for the third week. They were followed on March 1 by the Richings Grand English Opera Company, whose membership included Caroline Richings Bernard, Pierre Bernard, Mr. and Mrs. Seguin, William Castle, S. C. Campbell, J. A. Arnold, Chas. Drew, the Peakes Brothers, Edith Abell, Anna Mischka, and Mrs. Gonzales. For novelties they introduced Julius Eichberg's

Fuller, the Skater



Aujac

THE BOSTON THEATRE

“Doctor of Alcantara,” “A Night in Granada,” “The Rose of Castile,” “Masaniello,” and “Crown Diamonds,” in addition to their former repertoire.

On Saturday evening, March 13, Lizzie Inez St. John was seen in “Leah,” supported by the regular company.

Lotta returned on March 22 for a three weeks’ stay in “Little Nell and the Marchioness,” “Firefly,” and “Uncle Tom’s Cabin,” being seen as Topsy in the latter piece. On Friday, April 9, 1869, she played “The Female Detective” and “An Object of Interest.” As the detective she assumed the rôles of Florence Langton, Grizzle Guttridge, Mrs. Gamage, Harry Rackett, Barney O’Brien, and Gaunse-a-shanee-joseph-e-nee-cilte-lager-lodovica (an original Dutch character written for her by Robert McWade, in which she sings a Tyrolean song).

Mrs. D. P. Bowers, McCollum and the opened on Wednesday, April 14, in “Lady Audley’s Secret,” followed by “Snare, or Money Down,” “Love’s Mastiff,” “The King’s Rival,” and “Leah.” On April 24, Mrs. Bowers

Mrs. D. P. Bowers and
Mrs. F. B. Conway

What Can’t “Romeo and Juliet,” “Lucrezia Borgia,” “The King’s Rival,” and “Leah.” On April 24, Mrs. Bowers Romeo of her sister, Mrs. F. B. Conway, and the Mercutio of J. C. McCollum. John M. Ward had a benefit on Saturday evening, April 17, when the New England comedian, Yankee Glunn, appeared in “Rosina Meadows.”



supported by J. C. stock company, nesday, April 14, ley’s Secret,” lowed by “Snare, or Money Do,” liet,” “Love’s Mastiff,” “The King’s Rival,” and “Leah.” On April 24, Mrs. Bowers played Juliet to the Romeo of her sister, Mrs. F. B. Conway, and the Mercutio of J. C. McCollum. John M. Ward had a benefit on Saturday evening, April 17, when the New England comedian, Yankee Glunn, appeared in “Rosina Meadows.”

THE SEASON OF 1868-69

Fuller, the Wonderful Skater, who had just returned from Europe, was seen at Mrs. Bowers's benefit on April 30.

On May 3, 1869, Joseph Jefferson made his first appearance here in "Rip Van Winkle," the cast being as follows:

ACT FIRST

Rip Van Winkle	Joseph Jefferson.
Derrick Von Beekman	C. Leslie Allen.
Cockels	S. H. Forsberg.
Nicholas Vedder	S. J. Willis.
Stein	Emmerson.
Little Hendrick	Master Johnny Browne.
Little Meenie	La Petite Maime.
Clausen	Williams.
Gretchen Van Winkle	Mrs. J. B. Booth.

ACT SECOND

Rip Van Winkle	Joseph Jefferson.
Swaggerins	Daniels.
Hendrick Hudson	Scott.

ACT THIRD

Rip Van Winkle	Joseph Jefferson.
Derrick Von Beekman	C. Leslie Allen.
Cockels	S. H. Forsberg.
Seth	D. J. Maguinnis.
Hendrick Vedder	Shirley France.
Villagers	Messrs. Rooney and Taylor.
Gretchen	Mrs. J. B. Booth.
Meenie Van Winkle	Miss Rachel Noah.
Katchen	Mrs. J. H. Browne.

"Rip Van Winkle" ran four weeks with great artistic and financial success.

On Saturday evening, May 15, 1869, a farewell testimonial

THE BOSTON THEATRE



Jefferson as Rip Van Winkle

Clara Louise Kellogg, Babetti, Rena, Susini, and Ximenes in "Don Pasquale," for one night only.

Ellsler and Denier's "Humpty Dumpty" began on May 31 a three weeks' engagement, Tony Denier being the Clown, George A. Beane the Pantaloons, Harry Leslie the Harlequin, and Mlle. Auriol the Columbine. Alfred Moe, Champion Skater, was an added attraction.

benefit, tendered to Harry Bloodgood by a committee of gentlemen of Boston, introduced Mr. Bloodgood in his specialties, in one of which he was assisted by his pupil, Master Tommy. Eph Horn made a stump speech, the Lascelle Brothers offered a gymnastic act, and the stock company were seen in "The Irish Emigrant," with C. Leslie Allen as Tom Bobolink.

On Saturday evening, May 22, Max Strakosch presented



Hughey Dougherty

THE SEASON OF 1868-69

Dougherty, Wild, Barney and Mac's Minstrels gave one performance on Saturday, July 31, the principals being Hughey Dougherty, Johnny Wild, Master Barney, Little Mac, G. Swaine Buckley, W. Henry Rice, J. H. Baker, R. Tyrrell, Ainsley Scott, Andy Carland, and Fred Emerson.

CHAPTER XVIII

THE SEASON OF 1869-70

FOR the season of 1869-70 Frank Roche was the leading man of the company, Charles R. Thorne, Jr., having gone to Selwyn's Theatre, where so many went and so few remained. Other additions to the Boston Theatre Company were H. S. Murdoch, C. Leslie Allen, father of the present-



day star Viola Allen; F. Rooney, afterward the leading man known as Frank Roberts; N. D. Jones, Horace Frail, L. R. Stockwell, who later became a favorite low comedian in California; W. H. Collings, Dora Goldthwaite and Eliza Long. The season opened on August 16 with the spectacular pantomime "The Seven Dwarfs," presented by R. W. Butler's company and the Morlacchi ballet troupe. This ran for five weeks and was succeeded on September 20 by Mr. and Mrs. Barney Williams, who remained one month, playing "The Fairy Circle," "The Emerald Ring," and "All Hallow Eve," using

for afterpieces "The Custom of the Country," "Ireland As It Was," "Yankee Courtship," and "The Irish Tiger." The stock company were then seen for a week and a half in



The Morlacchi Ballet

THE BOSTON THEATRE

“Formosa,” a drama by Dion Boucicault which caused considerable comment on account of the boldness of its theme, but which failed to draw.



C. K. Fox

George L. Fox, in the pantomime of “Hickory Dickory Dock,” opened on October 27 for one week, C. K. Fox being the Pantaloons. An added attraction was the Kiralfys, Imre, Bolossy, and Haniola, in their Hungarian dancing.

Anna Dickinson lectured on “Whited Sepulchres” on Sunday, October 31.

Edwin Booth began on November 4 an engagement of only one and a half weeks, in his customary tragic repertoire.

On November 15 Maggie Mitchell commenced a four weeks’ season, during which she was seen in “The Pearl of Savoy,” “Little Barefoot,” “Lorle,” “Margot,” “Katty O’Sheal,” and “Fanchon.” As she did not appear on Saturday evenings the performances on those occasions were given by the stock company, the plays being “Moll Pitcher,” Mrs. H. P. Grattan in the title rôle; “The Octofoon,” and “The Long Strike.”



Anna Dickinson

THE SEASON OF 1869-70

For J. B. Booth's benefit on November 20, Edwin Booth was seen in "Richard III."

Mrs. Scott-Siddons played the week of December 13, in "As You Like It," "The Honeymoon," "King Rene's Daughter," "Twelfth Night," and "Masks and Faces."

Lucille Western and James A. Herne followed for three weeks in "East Lynne," "The Child Stealer," "Green Bushes," and "Oliver Twist," McKee Rankin assuming the rôle of Fagin the Jew, in the last-named play.

The Parepa Rosa Grand English Opera Company began a three weeks' season on January 10, 1870, the chief singers being Parepa Rosa, Rose Hersee, the Seguins, Castle, Campbell, and Gus Hall. Their repertoire was as usual, with the addition of "The Puritan's Daughter," "The Black Domino," and "The Marriage of Figaro." On account of the death of Parepa Rosa's mother, the prima donna was out of the cast from January 12 to the 17th. It was at this time that Harry Jackson, then Parepa Rosa's stage-manager, made a speech to the audi-



S. C. Campbell



Mrs. Scott-Siddons



Dollie Bidwell

THE BOSTON THEATRE

ence telling of her loss and concluding with, "Accidents will happen in the best-regulated families."

Mrs. Emma Waller appeared as Meg Merrilies in "Guy Mannering" the week of January 31.

On February 5 a testimonial was given to Charles R. Thorne, Jr., who had seceded from Selwyn's Theatre and was about to depart for California. Mr. Thorne appeared as Salem Scudder in "The Octoroon" in the afternoon and as D'Artagnan in "The Three Guards-



F. S. Chanfrau as Sam

men" in the evening.

On February 7 F. S. Chanfrau appeared as Sam in the play of that name, on February 11 he assumed the title rôle in the comedy of "Joe," and on February 14, 1870, he first presented "Kit, the Arkansas Traveller," a play which was long identified with



Charles Fechter

THE SEASON OF 1869-70

the Boston Theatre, though it did not make a great stir at the start. In conjunction with the play of "Joe," Mr. Chanchrau at that time appeared in "The Widow's Victim," essaying the rôle of Jere Clip and giving imitations of famous actors.

Charles Fechter, supported by Carlotta Leclercq, made his first appearance in Boston on February 21, 1870, in the rôle of Hamlet. He remained two weeks, presenting also "Ruy Blas" and "The Lady of Lyons."



Carlotta Leclercq

On the afternoon of February 22 the stock company, reinforced by F. C. Bangs and Melinda Jones, were seen in "Uncle Tom's Cabin." The same evening they played "Jessie Brown" and "The Long Strike."

Lester Wallack next appeared for one week in "The Captain of the Watch," "Woodcock's Little Game,"

"Ours" (in which he had the assistance of Gilmore's Band), "Home," "Ernestine," and "A Regular Fix."

On March 14 an Italian opera company came for two weeks, the principals being Clara Louise Kellogg, Amalia Jackson, Adelaide Phillips, Marie Sand, Lotti, Reina, Susini, Caletti, Reichardt, and Ronconi. They were heard in "Il Trovatore," "Faust," "Il Poliuto," "William Tell,"

THE BOSTON THEATRE

“Masaniello,” “Linda di Chamouni,” and “Robert le Diable.”

On March 28 Charles Fechter returned for three weeks, being supported by Carlotta Leclercq, F. C. Bangs, and

Linda Jones. The plays on this occasion were “The Duke’s Motto,” “The Lady of Lyons,” “Hamlet,” “Ruy Blas,” and “Don Cesar de Bazan.” On the evening of April 16 Mr. Fechter played in the French language, being supported by a French company from New York, in “Les Jurons de Cadillac,” “On Demande un Gouverneur,” and “Les Deux Aveugles.”

At Harry Bloodgood’s benefit on Saturday evening, April 2, Mr. Bloodgood sang “Darling Mignonette” and “Sammy Baxter.” Walter Brown, the Champion Oarsman, appeared, as did also Master Duderberg Casey, Masters Tommy and

Willie Daly, Eva Brent, and others.

Joseph Jefferson was seen as Rip Van Winkle for three weeks, beginning April 11. On the afternoon of Thursday, April 21, Charles Fechter played Don Cæsar de Bazan, and on the evening of Saturday, April 23, he was seen in “The Lady of Lyons” for Carlotta Leclercq’s benefit.

John M. Ward had a benefit on Saturday evening, May 7, at which Dollie Bidwell played in “The Flowers of the Forest,” R. S. Meldrum recited “The Maniac’s Tear,” and William Scallan was seen in “Handy Andy.”



William Castle

THE SEASON OF 1869-70

Lotta began on May 9 a three weeks' stay in "Firefly," "The Little Detective," and "Heartsease."

Napier Lothian had a benefit on the afternoon of May 18, 1870, when, among other attractions, Stuart Robson and Lotta played "Nan, the Good-for-Nothing." Anna Mehlig and S. C. Campbell were billed to appear, but Campbell was ill and Miss Mehlig did not come from New York. Fortunately Madame Parepa Rosa was in a private box and kindly volunteered to sing two songs.

Kate Reynolds, supported by Neil Warner and the stock company, played the week of May 30 in "Armadale," "Camille," "Ingomar," "Kathleen Mavourneen," and "The Angel of Midnight."

Kittie Blanchard had a benefit on Wednesday afternoon, June 1, at which Stuart Robson, Charles H. Vandenhoff, Neil Warner, and others appeared.

Minnie Wells, with "her Zoölogical Collection of African Lions and Pumas, the Elephant 'Timour,' and two Desert Camels," opened June 6 in "The Lion of Nubia, or the Hunters of the Nile." Business was disastrous and the company disbanded, leaving the animals in the theatre, where they remained for many days, unwelcome and malodorous guests. Thus ended the season of 1869-70.



Lotta as Firefly

CHAPTER XIX

THE SEASON OF 1870-71

THE company for 1870-71 included Neil Warner, H. S. Murdoch, Louis Aldrich, C. Leslie Allen, D. J. Maguinnis, Shirley France, J. F. Hagan, Stuart Clarke, J. D. Russell, A. Leonard, G. F. Kenway, L. R. Stockwell, T. C. Howard, Mrs. Booth, Rachel Noah, Mrs. Chas. Poole, Georgie Reignolds, Mrs. C. L. Allen, Dora Goldthwaite, Marie Uart, Laura Alexander, and Belle Dudley.



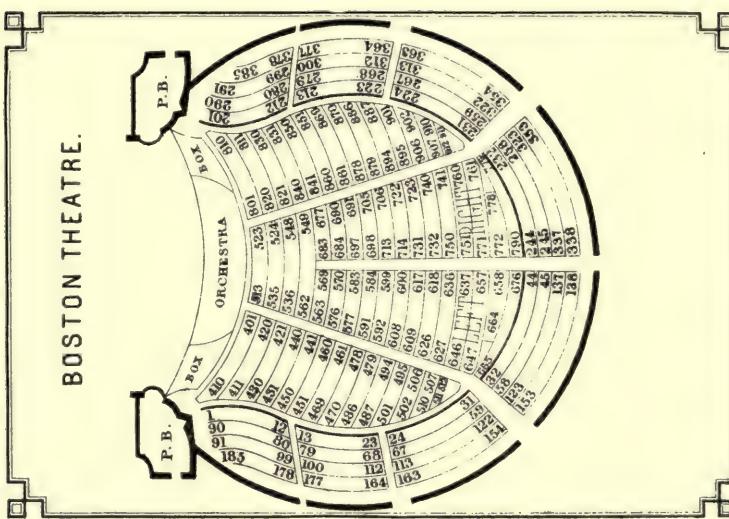
Lydia Thompson

The season opened on September 12 with a three weeks' engagement of the Lydia Thompson Troupe in the burlesques of "Sinbad the Sailor," "Lurline," "Ixion," and "Sonnambula." The leading artists were Lydia Thompson, Fannie Prestige, Pauline Markham, Ada Harland, Alice Atherton, John L. Hall, W. B. Cahill, John Morris, and Willie Edouin. Mr. and Mrs. Barney Williams then came for three weeks, "The Connie Soogah" being an added feature of

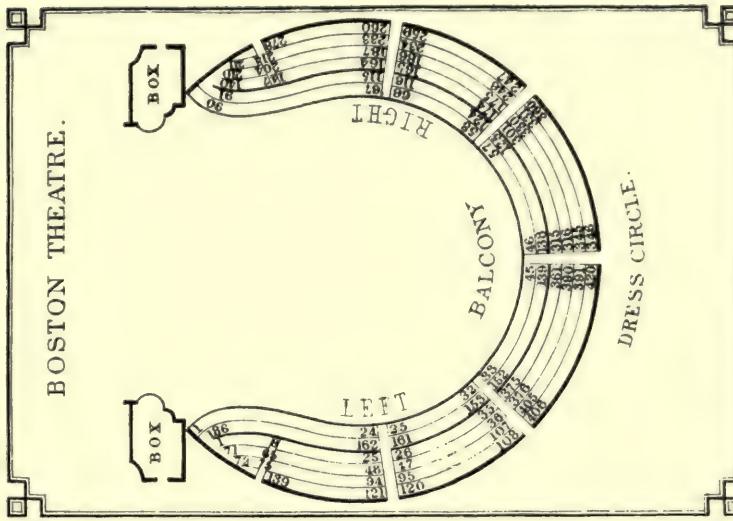


Pauline Markham

BOSTON THEATRE.



BOSTON THEATRE.



Seating Plan in 1870

THE BOSTON THEATRE



Stuart Robson



Neil Warner

their repertoire. Lotta followed on October 24 for three weeks of "Little Nell," "The Ticket of Leave Man," "The Little Detective," "Heart's Ease," "Captain Charlotte," and "Andy Blake." H. S. Murdoch was the Dick Swiveller in "Little Nell" and H. A. Weaver the Quilp. In "The Ticket of Leave Man" Lotta played Sam Willoughby and Neil Warner Bab Brierly. A play by Hart Jackson, called "Pepina," was announced for November 7, but for some reason was never presented.

General Judson F. Kilpatrick lectured on Sunday evenings, November 13 and 20, on "Scenes of the Rebellion" and "Sherman's March to the Sea."

Mrs. D. P. Bowers opened on November 14 in Wilkie Collins's "Man and Wife" and continued for two weeks, presenting also "Lady Audley's Secret," "The Honeymoon," "The Rose of Mayence," and "East



Petroleum V. Nasby (D. R.
Locke)

THE SEASON OF 1870-71

Lynne." The "Man and Wife" which was played here in 1854 was a different piece, written by Arnold, and having for sub-title "More Secrets than One."

On Sunday, November 27, George William Curtis lectured on Charles Dickens.

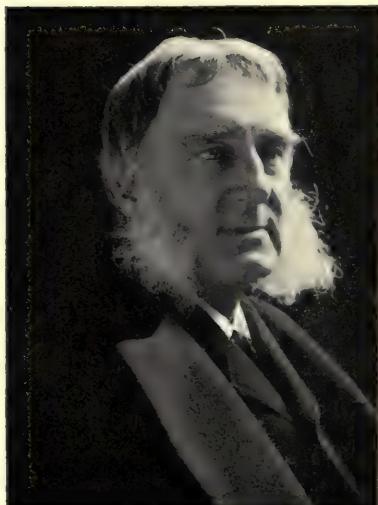
On Monday, November 28, Stuart Robson appeared in "Barnaby Rudge," playing Sim Tappertit, while his sister, Mary Stuart, was seen as Miss Miggs, Mrs. J. B. Booth assuming the title rôle. "Barnaby Rudge"

not proving to be a drawing card, Mr. Robson was seen the following week in "Billiards," "Everybody's Friend," "Toodles,"

"Paul Pry," "The Spitfire," "Gale Breezely," "Robert Macaire," and "Camille, or the Cracked Heart." For the last three performances of this week "Tom and Jerry" was added to the bill, with the noted English pugilist Jem Mace, assisted by his cousin, Pooley Mace, in the boxing scene.

D. R. Locke ("Petroleum V. Nasby") lectured on Sunday evening, December 11, 1870.

On December 12 Hess's Eng-



George William Curtis



General Judson F. Kilpatrick

THE BOSTON THEATRE

lish Opera came for two weeks, presenting Caroline Richings Bernard, Rose Hersee, Mr. and Mrs. Henri Drayton, Brookhouse Bowler, Mr. and Mrs. Seguin, J. H. Chatterton, Castle, and Campbell, in "Martha," "Fra Diavolo," "Oberon," "Dinorah," "Il Trovatore," "The Bohemian Girl," "The Marriage of Figaro," "Rip Van Winkle," and "The Huguenots."



Walter Montgomery

Walter Montgomery made his appearance as a reader on Sunday, December 18, 1870, and was first seen here as an actor on December 26, 1870, in "Anthony and Cleopatra," which ran for the entire week. During the following fortnight he was seen in "King John," "Louis XI," "Othello," "Hamlet," "Macbeth," "The Merchant of Venice," "The Stranger," "The Honeymoon," "Romeo and Juliet," "Richard III," "Not a Bad Judge," and "The Iron Chest." On Saturday evening, January 14, 1871, Mr. Montgomery was called into the green-room and presented with a silver goblet, having the following inscription: "To Walter Montgomery, from his Brother Actors of the Boston Theatre as a slight recognition of his eminent ability as an actor and of his real worth and good-fellowship as a man."

The New German Opera opened on January 16 for two weeks and a half, its membership including Louise Lichtmay, Bertha Roemer, Clara Perl, Mlle. A. Rosetti, Mlle. Haffner, Habelmann, Carl Formes, Wilhelm Formes, Vierling, Franosch, Bernard, and Himmer. The operas were "Fidelio," "The Merry Wives of Windsor," "Faust," "Tannhäuser," "Don Giovanni," "Martha," "Der Freischütz," "The Jewess," "The

THE SEASON OF 1870-71

"Magic Flute," "Stradella," "The Marriage of Figaro," and "La Dame Blanche."

On Sunday evenings, January 22, 29, and February 5, Professor Adolphus Rohde lectured on "The World Before the Deluge," with a series of seventy pictorial illustrations, each twenty feet in diameter. The public failed to respond in paying numbers.

The half-week left vacant by the opera was filled by the stock company, with Neil Warner and



Edith O'Gorman, the Escaped Nun

Stuart Robson featured, in "Rob Roy," "Cramond Brig," "The Lady of Lyons," "The Long Strike," "Richard III," "Handy Andy," and "Paddy Miles's Boy."

Frank Mayo came on February 6 for two weeks in "The Streets of New York."

Walter Montgomery had a benefit on Monday evening, February 13, when the bill was "Not a Bad Judge" and "The Lady of Lyons," Mrs. Booth playing Pauline in the latter piece.

The spectacular offering for the season was James Fisk, Jr.'s, mag-



Charles Fechter as Hamlet

THE BOSTON THEATRE

nificent production of "The Twelve Temptations," which opened on February 20 and ran four weeks. The principal female rôle was assumed by Nelly Pieris and the ballet under the direction of David Costa included Mlles. Lupo, Albertina and Roze, and Mons. Ajax.



Sheridan and Mack

Edith O'Gorman, the escaped nun, lectured on Sunday evenings, March 19 and April 2, on "The Secrets of the Confessional" and "Life in a Convent."

Charles Fechter and Carlotta Leclercq next appeared for three weeks, opening on March 20, their plays being "The Lady

of Lyons," "Ruy Blas," "Don Cæsar," "No Thoroughfare," and "Hamlet."

On the evening of April 5, 1871, and the afternoon of April 6 Marie Seebach and her German company were seen in "Faust" and "Mary Stuart."

A fair for the French sufferers by the Franco-Prussian war filled the two weeks after the Fechter engagement.

On April 24 William Creswick, James Bennett, Walter Montgomery, and Charles Kemble Mason, supported



Jem Mace

THE SEASON OF 1870-71

by the stock company, began a week's engagement in "Othello," "Julius Cæsar," "Romeo and Juliet," and "Macbeth."

Joseph Jefferson began on May 1 his annual engagement in "Rip Van Winkle," continuing three weeks.

Yankee Locke was seen in "Captain Kydd" and "Wife for a Day" on May 13, for John M. Ward's benefit.

Count Joannes was seen as Richard III on Saturday evening, May 20.

James Fisk, Jr.'s, French opera company, with Lea Silly, Elise Persini, Marie Aimée, and Messieurs Gausins and

Girrebeuk, sang for a fortnight beginning May 22, in "Les Brigands," "La Péri-chole," "Barbe Bleue," "La Grande Duchesse," and "Le Petit Faust."

Johnny Thompson in his protean drama, "On Hand," appeared for the two weeks commencing June 5, the star assuming the rôles of Jack Norton, Molly McGormly, Jacob Hansmüller, Bill the Buster, Shang Hi, Moses Levi



Old Spear



George E. (Yankee) Locke

THE BOSTON THEATRE

Cohen, Josephus Orangeblossom, Fat Charley, Ann Eliza Jane, Dennis McNulty, Antoine Garibaldi, and Mr. Schowen-hoven. He introduced four dances and played on eleven instruments, besides singing four songs.

On Sunday, June 18, the New York Ninth Regiment, under the command of Colonel "Jim" Fisk, Jr., attended divine services in this theatre.

Butler and Gilmore's Théâtre Comique Company from New York City opened on June 19 and continued four weeks, giving a clever variety performance. The company included Hughey Dougherty, Ashcroft and Morton, Charles Howard, George C. Davenport, J. C. Stewart, George H. Coes, James F. Wambold, James Kelly, John W. Myers, Lew Rattler, Jennie Engle, Leopold and Geraldine, Mlle. Venturoli, Mlle. Bertha, Lisle Riddell, Madeline Hardy, the Schrotter Sisters, the Clinetop Sisters, Mlle. Alexandria, Ida Greenfield, Henrietta Scott, Viro Farrand, Carrie Haines, Hattie Engle, Lizzie Dark, Ida Rivers, Emma Rose, Dave Braham, Hilton the ventriloquist, and Sheridan and Mack.

George G. Spear ("Old Spear") had a benefit on July 26, with the following volunteers: E. L. Davenport, Joseph Proctor, Mr. and Mrs. J. B. Booth, Mr. and Mrs. F. B. Conway, John Gilbert, George Clair, Frank Roche, J. J. Sullivan, W. Scallan, Ferd Hight, J. W. Carroll, Jennie Carroll, H. S. Murdoch, Mrs. J. R. Vincent, Laura Phillips, Harrington the ventriloquist, Johnny Queen, and J. D. Kelly. The receipts were \$1670.30.

CHAPTER XX

THE SEASON OF 1871-72

For the season of 1871-72 the programme read as follows :
Thayer and Tompkins, Proprietors. J. B. Booth, Lessee
and Manager. The Company : Louis Aldrich, C. Leslie Allen,
D. J. Maguinnis, W. H. Pope, A. Leonard, W. H. Norton,
Shirley France, J. J. Sullivan,
J. H. Connor, J. W. Hague,
G. W. Wilson, F. Rooney, J.
D. Russell, L. R. Stockwell,
J. F. L'Estrange, Mrs. J. B.
Booth, Mrs. Charles Poole, Ra-
chel Noah, May Davis, Dora
Goldthwaite, Marie Uart, Annie
Winslow, Emma Smiley, Misses
Morse, Oakley, and Carter.
George Tirrell, Scenic Artist ;
W. P. Prescott, Machinist ; J.
B. Sullivan, Propertyman ; Geo.
Wilkinson, Gas Engineer ; Charlotte Gilbert, Costumer ; W.
H. Daly, Prompter ; N. Lothian, Leader of Orchestra ; John
M. Ward, Treasurer ; H. A. M'Glenen, Business Agent.

George W. Wilson remained here four seasons, going in
1876 to the Boston Museum, where he remained several years,
ranking as one of the best character comedians in the country.

John W. Hague also became very well known as a character



Grand Duke Alexis

THE BOSTON THEATRE



Charles Fisher

ton, Russell, and Clarke. He later organized a troupe of grotesque dancers, known as the Girards, who met with great success in America, Europe, and Australia. He died of consumption in Boston in 1876, at the very time that the Girards without him were making a furore in London.

Another man of like name who was in the company for several years was J. Stuart Clarke, who has since left the profession and become identified

actor, his best-known work being with Louis Aldrich in "My Partner." Emma Smiley afterward became the wife of D. J. Maguinnis. They had but one child, a boy, and parents and son have now been dead for some years.

J. J. Sullivan married Katie Putnam a few years later and became her manager.

W. C. Pope was afterward billed sometimes as W. Pope Cooke, and oftener as R. Pope Cooke.

J. D. Russell, whose real name was J. R. Clark, played here in small parts for several years under the names of Arnott, Dut-



William Creswick

THE SEASON OF 1871-72

with the oil business, where he is known as an expert in oils and oil machinery.

H. A. M'Glenen, the business agent, had previously been connected with the theatre, but had gone with the exodus to Selwyn's. From this time, however, until his death, on March 24, 1894, he remained at the Boston. During his later years he was probably

the best-known
theatrical man
in Boston and
numbered his
friends by
thousands, as
was attested
by the size of his annual benefits.
The attendance at his funeral was
only rivaled in numbers by that at
the last rites
of William

W. H. Delehanty



Victor Capoul

Warren and Dan Maguinnis.

The season began with a series of dramas of the cheaper sort, such as would be seen in the minor theatres nowadays. G. Swaine Buckley, formerly at the head of Buckley's Serenaders, opened on Tuesday, August 1, in "On the Track," appearing during the course of the play in several different characters, and intro-



Thomas Hengler

THE BOSTON THEATRE

ducing his unique specialty, "Music on the Brain," in which

he played on numerous musical instruments at the same time. He remained a fortnight, and was followed on August 14 by Joseph Proctor in "Nick of the Woods," "Ambition," and "O'Neill," for one week.



Little Nell, the California Diamond, Hélène Dauvray

by Lotta, in which she introduced her

banjo-playing. She afterward retired from the stage for several years and went abroad for an education, returning to America in 1885, when under her own name of Hélène Dauvray she made a distinct success in Bronson Howard's play, "One of Our Girls."



Charles Wheatleigh



John H. Selwyn

D. L. Morris, the broken-German comedian, in his play, "Dollars," was seen for five nights beginning August 28.

THE SEASON OF 1871-72

Joseph Murphy in the protean drama, "Help," opened on Saturday evening, September 2, and played throughout the ensuing week. Mr. Murphy had previously been one of the proprietors of Cotton and Murphy's Minstrels, and in this play he made a feature of the bone solo which he played while impersonating a negro character.



Christine Nilsson

her, to continue the work at his leisure, was produced on September 11 for two weeks with members of Wallack's Theatre Company in the cast, including Effie Germon, Charles Wheatleigh, and Charles Fisher.

Lydia Thompson followed on September 25 for two weeks, pre-

"Elfie,
the Maid
o f t h e
Cherry
Tree Inn,"
a drama

which Dion Boucicault had contracted to write for Lotta but had been unable to finish on time and had therefore returned
the money
advanced by



President Grant



Effie Germon

THE BOSTON THEATRE

senting "Lurline," "Bluebeard," "The Princess of Trebizond," and "Sinbad." Harry Beckett, Willie Edouin, John Bryer, Hetty Tracy, Carlotta Zerbini, Eliza and Jennie Weathersby, Camille Dubois, Tilly Earl, and other favorites were in the company.

The Strakosch Grand Italian Opera Company began a two weeks' season on October 9, with Christine Nilsson, Annie Louise Cary, Leon Duval, Victor Capoul, Jamet, Brignoli, Ronconi, and Barre as principals. There were no novelties in their repertoire.

On Saturday evening, October 14, a benefit was given for the sufferers by the great Chicago fire, at which appeared Annie Louise Cary, Leon Duval, Mrs. J. B. Booth, Louis Aldrich, Victor Capoul, Brignoli, D. J. Maguinnis, W. H. Pope, G. S. Tukey, and others. President U. S. Grant and suite attended on this occasion.

Yankee Locke played "Ten Nights in a Bar Room" on Saturday evening, October 21.

George Vandenhoff lectured on "Woman" on Sunday evening, October 22.

Edwin Booth followed on October 23 with three weeks of his tragic repertoire.

Gideon Haynes, warden of the Charlestown State Prison, lectured on "Prison Life" on Sunday evening, October 29.

Reverend Athanase Coquerel spoke on "Reformers Past and Present" on Sunday evening, November 5.

Lotta appeared for two weeks beginning November 13 in her favorite plays, to which she had added "The Rainbow."

Mlle. Morlacchi, assisted by the Majilton Family of grotesque dancers, opened on November 27 in "The French

THE SEASON OF 1871-72

Spy," which ran for the greater part of two weeks. Joseph Heine, the blind violinist, appeared on Sunday, December 3, 1871.

The Grand Duke Alexis of Russia visited Boston in December, 1871, and was received with much attention by the citizens, the culminating point of their entertaining being the grand ball which was given in the Boston Theatre on the evening of Friday, December 8, when the auditorium was floored over for dancing and the entire interior was lavishly decorated. This was one of the most magnificent occasions that the city has ever known and was a success in every respect.



Eliza Weathersby



Kate Santley

Morlacchi and the Majiltons continued for the week of December 11 in "The Wizard Skiff," D. J. Maguinnes and the company also playing "O'Flanagan and the Fairies." For the last three days of the week Harry Jackson was added to the bill in the protean comedietta, "Heads of the People," in which he impersonated Napoleon I, King William of Prussia, Madame Dumpling, a "Dwarf French Opera Singer"; Susan Squall, an Old

THE BOSTON THEATRE

Woman; Sam Wax, a Drunken Cobbler; and Bret Harte's

Heathen Chinee. He also gave imitations of Charles Fechter, Edwin Forrest, Charlotte Cushman, Stuart Robson, and others.



E. A. Sothern and Amy Roselle

escaped nun, lectured on "Convent Life" on Sunday evening, January 7, 1872.

English opera followed on January 8, 1872, the prominent artists being Parrepa Rosa, Jennie Van Zandt, Mr. and Mrs. Seguin, Clara Doria, Tom Karl, Gus Hall, Aynsley Cook, William Castle, and S. C. Campbell. This company remained three weeks, presenting for novelties, "Satanella," "La Gazza Ladra" (The Maid and the Magpie), and "The Water Carrier."

Frank Mayo, supported by Charles T. Parsloe and the stock company, played a fortnight's engagement in "The Streets of New York," closing on February 17.

Christine Nilsson as Mignon

Edith O'Gorman, the es-



THE SEASON OF 1871-72

Delehanty and Hengler and the Midget Sniffen introduced their specialties in the Union Square scene.

The Strakosch Italian Opera Company returned on February 19 for a fortnight's stay, during which time Ambroise Thomas's opera, "Mignon" had its first three presentations in Boston. Christine Nilsson assumed the title rôle, Mlle. Leon Duval, Victor Capoul, Feretti, and Jamet being also in the cast.

On the afternoon and evening of February 22 and the evening of February 24, William Creswick was seen in "Old Noll," and on the evening of February 29 he played "Hamlet."

"The Black Crook" received its first presentation in this theatre on March 4, 1872, although it had an extended run at the Continental Theatre, some years previously. The production was that of Jarrett and Palmer and the run was five weeks. The cast was as follows:

Count Wolfenstein	W. C. Pope.
Rudolphe, a poor artist	J. J. Sullivan.
Von Puffengruntz, the Count's Steward	G. W. Wilson.
Hertzog, surnamed the Black Crook, an alchemist	Louis Aldrich.
Greppo, his servant	D. J. Maguinnis.
Dragonfin,	Master Martin.
Zamiel, the Arch Fiend	A. Leonard.
Wolfgar, a Gypsy ruffian	J. H. Connor.
Caspar, a peasant	F. Rooney.
Redglare, the recording demon	A. Fleming.
Skuldawelp, familiar to Hertzog	W. Hennesey.
Stalacta, Queen of the Golden Realm	Miss Kate Santley.
Amina, betrothed to Rudolphe	Miss Dora Goldthwaite.
Dame Barbara, her foster mother	Mrs. Chas. Poole.
Carline, Amina's maid	Miss Rachel Noah.
Rosetta, a peasant	Miss Emma Smiley.

THE BOSTON THEATRE



The Majiltons — Frank, Charles, and Marie

Clown Dog Grimaldi, and Professor Smith's Illuminated Fountain and Cloud Veil with the Hues of Sunset. During the engagement Master Martin, the sprite, was injured and his place was taken by D. J. Maguinnis, whose part

of Greppo
was filled by
George W.
Wilson, he in
turn being
replaced by
J. W. Hague
as Puffen-
gruntz.



Mrs. John Wood

The ballet was led by Pierina Sassi, with Bonni Bambini, Clotilde Marchesi, Cora Adrienne, and Bedon Felicita as secondas. The specialties included the Majiltons, grotesque dancers, the St. Felix Infant Ballet, the Egyptian Juglers, Hassan, Anak, and Selim, Professor Smith and his children gymnasts, Professor Samwell's Troupe of Trained Animals, the Celebrated



St. Felix Infant Ballet

THE SEASON OF 1871-72

Oliver Doud Byron then first introduced "Across the Continent" to Boston playgoers, opening on April 8 and remaining two weeks.

Mrs. John Wood and the St. James Theatre Company of London were seen on April 22 for one week in burlesques and farces, their offerings being "La Belle Sauvage," "Poll and Partner Joe," "To Oblige Benson," and "Jenny Lind." The company included Emily Weston, Julian Cross, G. W. Anson, A. W. Young, and Harry Cox.



Oliver Doud Byron

Maggie Mitchell's annual engagement was for three weeks from April 29, her plays being "Fanchon," "Jane Eyre," and "The Pearl of Savoy."

Joseph Jefferson filled his usual three weeks to his customary heavy receipts in "Rip Van Winkle," closing on June 1.

John M. Ward had a benefit on May 18, when John H. Selwyn played in "The Little Treasure" and Mlle. Zoe was seen in "The Wept of Wish-ton-Wish."

On Saturday evening, May 25, Mrs. J. B. Booth had a benefit, appearing with her husband, in "The Robbers." General F. J. Lippitt and Miss Nina Glover were also seen in

THE BOSTON THEATRE

“Monsieur Jacques” and the Boston Chorus Club was heard in songs.

On Monday, June 3, 1872, the Vokes Family made their first Boston appearance, supported by Mr. and Mrs. John L. Hall and some members of the Boston Theatre Company. The bill on this occasion consisted of “Our Nelly” and “The Belles of the Kitchen,” the Vokeses appearing only in the latter piece which was cast as follows:

THE BELLES OF THE KITCHEN

Written, adapted, arranged and performed exclusively by themselves, as played more than a thousand nights by them in the principal theatres of Great Britain and Ireland: and during the past two months with unprecedented success at the Union Square Theatre, New York. Illustrating the High Tints in the Lower Regions. or, the Doings of Domestics in the absence of their employers.

Lucinda Scrubbs, a Lady's Maid	Miss Jessie Vokes.
Mary, a House Maid	Miss Victoria Vokes.
Barbara, a Kitchen Maid	Miss Rosina Vokes.
Timotheus Gibbs, an Apothecary's Clerk	Mr. Fred Vokes.
Wiggins, a Hair Dresser	Mr. Fawdon Vokes.

In the course of the piece will be introduced specimens of

HIGH TRAGEDY, LOW COMEDY, OPERA AND BALLET.

The audience will please retain their seats during the exhibition of the *Prismatic Waters*, which concludes the entertainment.

“The Belles of the Kitchen” ran four weeks, “The Windmill” being played with it in the second week, “The Spitfire” the third, and “The Lottery Ticket,” the fourth. The Vokeses then were seen for two more weeks in “The Wrong Man in the Right Place.” Jennie Lee, George W. Howard, J. P.



The Vokes Family
Fawdon, Rosina, Victoria, Fred, and Jessie

THE BOSTON THEATRE

Burnett, and others were seen with them in "Betsy Baker" for one week and "Checkmates" for another.

The Irish National Band, which had come across the water to play at the World's Peace Jubilee in this city, appeared in concert on Sunday, July 14, and the season closed with a benefit to H. A. M'Glenen on Monday evening, July 15, the volunteers including Mlle. Morlaechi, Joseph Proctor, W. J. LeMoyne, G. Swaine Buckley, Sam B. Villa, Delehanty and Hengler, Harry Bryant the ventriloquist, and others.



Ned Buntline, Buffalo Bill, and Texas Jack

CHAPTER XXI

THE SEASON OF 1872-73

DURING the season of 1872-73 H. S. Murdoch, H. A. Weaver, R. J. Dillon, C. A. Stedman, E. B. Holmes, J. B. Bradford, Harry Lampee, May Fiske, Viola Vance, and Mrs. H. A. Weaver were new members of the company. Viola Vance was not long at the theatre when she was taken ill and died of smallpox, during the epidemic of 1872-73. May Fiske was afterward at the head of an organization called May Fiske's Blondes.

The Band of the Garde Républicaine of Paris gave four concerts on the evenings of August 5, 6, and 8, and the afternoon of the 7th to large houses.

THE BOSTON THEATRE



Kit and the Beats

C. Leslie Allen, F. S. Chanfrau, D. J.
Maguinnis

engagement, during which he produced "The Red Pocket-Book," a play with a remarkable shipwreck scene, and Dr. Bird's ever-attractive "Nick of the Woods."

On September 23, 1872, F. S. Chanfrau began the first of his regular autumnal visits in "Kit, the Arkansas Traveller," remaining three weeks. For thirteen consecutive years Mr.

Lisa Weber and a burlesque troupe, which included Pauline Markham, Emma Moshier, Hetty Tracy, Cassie Troy, Hattie O'Neil, George Atkins, Welsh Edwards, H. S. Murdoch, and C. W. Butler, opened the season on August 19 and remained two weeks, presenting "Paris," "Ernani," "Ixion," and "A Quiet Family."

Joseph Proctor began on September 2 a three weeks'



Lester Wallack

THE SEASON OF 1872-73

Chanfrau played "Kit" here in September, continuing until his death in 1884. The impression is widespread that "Kit" opened the season each year, but, strange to say, it never was the first attraction of the season. The drawing power of "Kit" lay not so much in the play itself as in its number of excellent parts, so well acted by Mr. Chanfrau and the various members of the Boston Theatre Company.

Lester Wallack, supported by Effie Germon and the



Father Tom Burke



Charlotte Cushman

stock company, commenced on October 14 a three weeks' engagement in "Rosedale," "Ours," and "John Garth." In "Ours" he had the assistance of Gilmore's Band.

Charlotte Cushman began on November 4 a stay of three weeks, during which she played in "Macbeth," "Guy Mannering," "Henry VIII," and "Simpson and Co."

THE BOSTON THEATRE

On Saturday evening, November 9, 1872, while the company was playing "Nobody's Daughter" and "Paddy Miles's

Boy," the great Boston fire broke out, burning over a large part of the business district of the city and causing several days' interruption of the business of the theatre, owing to the shutting-off of the gas in the downtown section of the city, but Miss Cushman continued her engagement on Thursday, November 14, as soon as it was possible to light the theatre.

Father Tom Burke lectured on the evening of Sunday, November 24.

Mrs. Thomas Barry



W. H. Bartholomew



"The Cataract of the Ganges," introducing the stud of John H. Murray's Circus, was produced on November 25 and ran five weeks, "Mazeppa" being added to the bill for the final week.

"The Streets of New York" was given for the week of December 30.

On Tuesday, January 7, Max Maretzek's Grand Italian

THE SEASON OF 1872-73

Opera began a three weeks' engagement, the principals being Pauline Lucca, Clara Louise Kellogg, Señora Sanz, Leoni Lavielli, Clara Doria, Vizzani, Ronconi, Dubreuil, Sparapani, Moriami, Jamet, Abrugnedo, and Reichardt. There were no novelties in their repertoire.

On Wednesday afternoon, January 15, Stuart Robson appeared in "Everybody's Friend," "Ten Minutes' Talk with Little Boys and Girls," and "The Skeleton Captain, or Blue-Eyed William." On Saturday evening, January 18, he played in one act of "The Rivals,"

"Hamlet, or the Wearing of the Black," "The Wandering Minstrel," and "The Spitfire."

Oliver Doud Byron presented "Across the Continent" for the week of January 27 and on Saturday evening, February 1, "Nick of the Woods" was added to the bill, Mr. Byron being the Jibbenainosay.

Adelaide Neilson made her Boston début on February 3, 1873, in "Romeo and Juliet," with Joseph Wheelock as Romeo. The following week she played Rosalind in "As You Like It," H. S. Murdoch being the Orlando, and on the evenings of February 13, 14, and 15, she again was seen as Juliet, with Mr. Murdoch as Romeo.

On the afternoon of Friday, February 7, 1873, a compli-



James S. Maffitt

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mentary benefit was given to Thomas Barry, the first manager of the theatre, he being at this time a very old man and an invalid. The entire receipts, \$3126.50, were given to Mr. Barry. The stockholders waived their rights for this occa-

sion, with the exception of one single individual, who insisted on his right to save one dollar. The bill for the benefit included Mrs. Thomas Barry, C. Leslie Allen, W. R. Floyd, W. E. Sheridan, and D. Harkins in scenes from "The School for Scandal." Adelaide Neilson recited a poem by Tennyson. Stuart Robson, supported by H. S. Murdoch, C. H. Frye, G. Lewick, and Mrs. H. A. Weaver, played "Camille, or the Cracked Heart."



Adelaide Neilson

C. W. Coulcock recited "The Vagabonds." Maffitt and Bartholomew and the Howard Athenæum Company presented their wonderful pantomime, "The Comanches." Louis Aldrich recited "The Bridge of Sighs"; and Mary Shaw, an old favorite, returned to the stage to play in "Jenny Lind," supported by members of the Boston Theatre Company.

Charles R. Thorne, Jr., began on February 17 a two weeks' engagement, having the Majiltons as an added attraction. "The Three Guardsmen" filled the first week, while the

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second was divided between "Amos Clarke," "The Octo-
roon," and "Foul Play."

Buffalo Bill (W. F. Cody), Texas Jack (J. B. Omohundro), Ned Buntline (E. Z. C. Judson), and Mlle. Morlacchi next appeared for a single week in "The Scouts of the Plains," to the unrepressed delight of top-heavy houses. This was the first appearance of Buffalo Bill and Texas Jack in this city.

Maggie Mitchell, supported by L. R. Shewell, played her annual three weeks' engagement, beginning March 10, in "Jane Eyre," "Fanchon," "The Pearl of Savoy," and "Little Barefoot."

Edwin Adams opened on March 31 in "Enoch Arden," staying two weeks, and offering also "The Marble Heart," "Wild Oats," "Black - Eyed Susan," and "The Drunkard."

Mrs. F. S. Chanfrau followed on April 14 in "Two Wives," "Christie Johnstone," and "Dora," her stay continuing two weeks. Mrs. Chanfrau has since left the stage and is now practicing as a Christian Science healer in Philadelphia.

"Under the Gaslight" was given by the stock company for the week of April 28, the Carroll family of dancers appearing also in their specialty, and in the week of May 5, the company were seen in "Jack Harkaway."



Mrs. Chanfrau as Dora

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For the week of May 12 Mr. and Mrs. J. W. Albaugh, the latter a sister of Maggie Mitchell, were seen in "Poverty Flat."

At the farewell benefit to Mrs. J. B. Booth on Saturday evening, May 10, 1873, Mrs. J. H. C. Richmond of New Bedford made her first appearance on the stage, essaying the character of Juliana in "The Honeymoon," the beneficiary being the Volante. Mrs. Booth was also seen in "Asmodeus, or the Little Devil's Share," and D. J. Maguinnis played "The Limerick Boy."

Luke Schoolcraft
W. E. Sheridan had a benefit on May 17, appearing in "The Marble Heart," supported by Mrs. J. B. Booth and J. W. Albaugh.

The Vokes Family began on May 19 a five weeks' engagement in "The Belles of the Kitchen," "Fun in a Fog," "The Wrong Man in the Right Place," "Nan, the Good-for-Nothing," and "Phobus' Fix." For the week of June 9 they were reinforced by John T. Raymond and F. F. Mackay in "Heep vs. Micawber."

On the morning of Decoration Day, May 30, a fire broke out near the Globe Theatre and destroyed that theatre and a number of other buildings. In consequence, the gas was shut off in the Washington Street main, but the gasman of the Boston Theatre connected his pipes with the main on West Street and the performance was given on time.

At the benefit of the Vokes Family on Friday evening, June

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20, 1873, in addition to "Fun in a Fog," "Black-Eyed Susan" was played, with Louis Aldrich as William, H. S. Murdoch as Captain Crosstree, Fred Vokes as Jacob Twig, George W. Wilson as Gnatbrain, Jessie Vokes as Susan, and Victoria Vokes as Dolly Mayflower. Miss Victoria Vokes met with an accident on this occasion which resulted in a broken arm.

H. A. M'Glenen's benefit on Saturday evening, June 21, introduced the Vokes Family, John T. Raymond, John Gilbert, Ida Savory, Lillie Wilkinson, the California Quartette (Welling Brothers and J. W. Freeth), and members of the Boston Theatre Company.

R. W. Butler's Great New York Combination opened on June 23 and remained two weeks, the stars being Sophie and Irene Worrell, the Zanfretta Troupe, Raphael Abecco the harpist, Luke Schoolcraft, George H. Coes, Joe Lang, Add Ryman, Harry Hunter, George F. Ketchum, Sam Holdsworth, George and Charles Reynolds, Charles and Carrie Austin, Jennie Kimball, Minnie Jackson, Helene Smith, Laura LeClaire, the Remmelsberg Sisters, the Caron Family, and Zegrino and Moulton.

On the afternoon of Monday, June 30, 1873, Napier Lothian had a benefit at which the Vokes Family appeared minus Victoria, who was prevented by her injury. The stock company played "A Quiet Family"; Brown's Brigade Band, the Cornet Quartette from Gilmore's Band, and an orchestra of forty were heard. Among other selections the orchestra



George H. Coes

THE BOSTON THEATRE

played the *Evangeline March*, composed by Edward E. Rice and dedicated to James Alexander of the Cunard Steamship Company. Mr. Rice was at that time in the employ of the Cunard Company. His extravaganza, "*Evangeline*," did not reach the stage until a year later, when it was seen at Niblo's

Garden, New York.

R. W. Butler left for New York on the evening of Saturday, July 5, and his company scattered. A portion, however, remained and continued two weeks longer to light business.

Josh Hart's Company from the Theatre Comique, New York, played from July 21 to August 16, thus closing a very long season. The members of this

company were John Hart, John Wild, Frank Kerns, Cool Burgess, Harrigan and Hart, Larry Tooley, J. H. Budworth, John Queen, G. L. Stout, James Bradley, E. D. Gooding, Dave Graham, John Williams, O'Reardon, Mrs. Yeamans, Jennie Yeamans, Jennie Hughes, Ada Wray, Kitty O'Neil, and Minnie Loder. During their stay a sketch called "*The Gripsack*"



Harrigan and Hart

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was played by Frank Kerns, John Wild, and G. L. Stout. The programme had the following note: “‘Gripsack’ is a theatrical term and used by the members of the profession to initiate new beginners. It consists of a large bag, generally filled with old pieces of iron, weighing from seventy-five to one hundred and fifty pounds, which the applicant for histrionic honors is requested to carry to a rival theatre, accompanied with a letter which requests some member of the company to keep him going. The unfortunate dupe, after making the rounds of the various theatres, generally comes to the conclusion that the road to theatrical fame is of most rocky description and requires more manual labor than all others combined.” It was from this theatrical term that the name, “gripsack,” now in common use, meaning any ordinary hand-satchel, was originated, though it did not reach the general public until many years after this programme was printed.



Limington R. Shewell

CHAPTER XXII THE SEASON OF 1873-74

JB. Booth retired from the management of the Boston Theatre in 1873 and was succeeded by L. R. Shewell, who engaged the following company: H. S. Murdoch, J. H. Fitzpatrick, C. Leslie Allen, D. J. Maguinnis, J. W. Hague, T.

THE SEASON OF 1873-74

M. Hunter, W. H. Norton, George W. Wilson, Rufus Scott, Harry Richmond, R. J. Dillon, E. B. Holmes, J. O. Stevens, J. W. Gardiner, Harvey Collins, William Raynor, Charles Madden, Mrs. Thomas Barry, Olivia Rand, Blanche Hayden, Mrs. Charles Poole, Mrs. C. L. Allen, Hattie Stevens, Marie Uart, Carrie Prescott, Marion Follett, Annie Winslow, Emma Smiley, Iola Smiley, Carrie Jones, Misses Hoffman and Morgan. Charles S. Getz became the scenic

artist, with
John Sommer



Tamberlik



Erminie Rudersdorf

as assistant. the working staff otherwise remaining as before.

The season opened on September 1 with two weeks of "Polaris, or the Northern Lights," acted by Mr. Shewell and members of the regular company.

F. S. Chanfrau, in "Kit, the Arkansas Traveller," followed on September 15 for three weeks.

Edwin Booth in tragic repertoire played three weeks, beginning October 6.

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The Maretzek Italian Opera Company followed for a fortnight, the company being headed by Pauline Lucca,

Ilma di Murska, Madame Rudersdorf (who was the mother of Richard Mansfield), Louise Marchetti, Natali Testa, Lichtmay, Tamberlik, Rossi-Galli, Jamet, and Vizzani. Their list of operas contained nothing that was new. Madame Rudersdorf's first appearance in opera in America was made here on October 30, 1873, as Leonora, in "*Il Trovatore*," Signor Tamberlik being the Manrico.



Tommaso Salvini

Mr. and
Mrs. W. J.

Florence opened on November 10 for two weeks in "*Inshavogue*," "*The Yankee Housekeeper*," "*The Ticket of Leave Man*," "*The Irish Lion*," "*Thrice Married*," "*The Returned Volunteer*," and "*Eileen Oge*."

Tommaso Salvini made his Boston début on November 24, 1873, remaining but one week. He was supported by his brother and an Italian company and played in "*Othello*," "*Samson*," "*David Garrick*," "*Civil Death*," and "*Hamlet*."

Charles Fechter then appeared for



Emma Smiley and Carrie Jones
in "*The Naiad Queen*"

THE SEASON OF 1873-74

one week in "Hamlet," "Don Cæsar de Bazan," "Ruy Blas," and "The Lady of Lyons."

On the afternoon of Wednesday, December 8, Salvini was again seen in "Othello."

Charlotte Cushman began on December 3 a week of "Guy Mannering" and "Henry VIII," the theatre being closed on the evening of December 13 for a rehearsal of the coming production. This was Miss Cushman's last engagement in this theatre, her final rôle being Meg Merrilies in "Guy Mannering," on Saturday afternoon, December 13, 1873.



Del Puente

"The Naiad Queen" was given a spectacular presentation on December 15 and ran five weeks. The ballet introduced the entire Kiralfy family, Imre, Bolossy, Haniola, Emilie, Katie, and Arnold, besides two Italian premières, Boni and Giavazzi. The specialties included Felix Regamey the French caricaturist, Young Americus the child violinist (who died suddenly during this engagement), the Ulm Sisters, and the youthful Vaidis Sisters, trapeze performers, who are still before the public as aerial artists. A boy choir sang "Spring, Gentle Spring," one of its members



Charles S. Getz



Victor Maurel

THE BOSTON THEATRE

being a schoolboy named Lawrence McCarty, who was afterward the manager of the theatre.



Frank Mayo as Davy Crockett

Maurel, in "The Huguenots," "Mignon," "Aida," "Lucia," "Faust," "Il Trovatore," "Martha," and "Don Giovanni." "Aida" had its first Boston presentation on the evening of February 5, 1874.

E. A. Sothern followed on February 16 for two weeks of "Our American Cousin" and a third of "Brother Sam," "Lord Dundreary Married and Settled," "David Garrick," and "A Regular Fix."

Frank Mayo played "Davy Crockett" for the first time in this theatre on January 19, 1874, continuing two weeks.

The Strakosch Italian Opera Company began a fortnight's season on February 3, with Nilsson, Cary, Torriani, Campanini, Del Puente, Capoul, and Victor



Italo Campanini

THE SEASON OF 1873-74

He brought with him his son Lytton Sothern, Vining Bowers, and Minnie Walton.

The Kellogg English Opera Company began on March 9 a fortnight's stay, the company including Clara Louise Kellogg, Jennie Van Zandt, Zelda Seguin, Annie Starbird, William Carlton, Joseph Maas, Eugene Clarke, Theodore Habelmann, G. F. Hall, Henry Peakes, and E. Seguin. "Rigoletto" was the only novelty that was offered.

Maggie Mitchell began her



Annie Louise Cary



Marie Aimée

yearly three weeks' stay on March 23, "Jane Eyre," "The Pearl of Savoy," "Fanchon," and "Little Barefoot" being given.

D. J. Maguinnis had a benefit on the evening of April 11, 1874, when, among other features, he and Olivia Rand sang "The Maguinnis Cadets." Although his name was not on the bill, Quincy Kilby appeared in black face as the target-bearer of the Cadets.

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Marie Aimée and her French Opera Company in the week of April 13 sang "La Fille de Madame Angot" for the first time in this city, also singing "Les Cent Vierges," "La Vie Parisienne," "Le Petit Faust," and "La Grande Duchesse."



Charley Backus

Carlotta Leclercq first appeared here as an individual star on April 20 in "The New Magdalen." The next week she presented "Fate, or Woman's Trials," and "East Lynne."

Salvini returned on May 4, playing "The Gladiator," "Hamlet,"

"Othello," "Elizabeth," and "Ingomar," on Monday, Tuesday, Thursday, and Friday evenings and Saturday afternoon, while Miss Leclercq played on Wednesday afternoon and evening and on Saturday evening, in "The New Magdalen," "Masks and Faces," "A Sheep in Wolf's Clothing," and "The Stranger."

"The Lottery of Life," with Harry Murdoch in the rôle of



Torriani

THE SEASON OF 1873-74

Terry the Swell, and Birch, Wambold, and Backus's San Francisco Minstrels as an additional feature, was seen for four days beginning May 13, while the following week was filled by the stock company in benefits, etc.

Lawrence Barrett filled the week of May 25 in "Richelieu," "Hamlet," and "Julius Cæsar."

At H. A. M'Glenen's benefit, on Wednesday afternoon, May 27, 1874, Kate Field made her first appearance on the theatrical stage, reciting "The Bridge of Sighs."



Alice Oates



William H. Crane

Mrs. James A. Oates and her Comic Opera Company began on June 1 a fortnight's engagement in which she presented "The Grand Duchess," "The Bavards," "Madame Angot's Child," and "Fortunio." Her

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principal comedian at this time was William H. Crane, since grown into a very popular star.



Alexander Hermann

the Famous Parisian Juggler; the Almonte Brothers and Les Petits Rousselles, Gymnasts; Herr Schulze, the Man with 100 Faces; the Brown Velocipede Troupe; Carlo Benedetti, the Sword-Swallower; J. B. Johnson, the Champion Swimmer of the World; Don Ferrayra, the Man Flute; Tom Lovell, the Clown; and Professor Brown, "in his feats of daring and surprising



Adelaide Hermann in 1874

THE SEASON OF 1873-74

balancing on the Bycicle" (note the spelling of the last word). It is generally supposed that the bicycle was first introduced into America at the time of the Philadelphia Centennial Exposition in 1876, but Professor Brown at this time rode a typical high wheel, the young ladies of his troupe riding the old-fashioned velocipede, which was introduced into this country by the Hanlon Brothers in 1868. Hermann the magician joined the company for its third week, and on Monday, July 13, Professor Hermann began a week of magic, giving the

entire performance himself.
Shortly after this he

married Miss Addie Scarsey, a velocipede rider in Professor Brown's troupe. She proved a most devoted wife and is the Madame Adelaide Hermann who is now presenting a brilliant magical act in the vaudeville theatres. Professor Hermann died in 1898.

The theatre was closed the week of July 20, but reopened on July 27 with Josh Hart's Theatre Comique Com-



R. M. (Dick) Carroll



Billy Birch

THE BOSTON THEATRE

bination (from 514 Broadway, New York). For the first week the principal members of this organization were Harrigan and Hart, Mackin and Wilson, John Wild, Billy Carter, Master Martin, James McKee, Jennie Engle, Alice Bennett, Bertha and Ida Foy, Nelly Pieris, James Bradley, G. L. Stout, and Dave Braham and his orchestra. This engagement lasted five weeks, such other artists being added as J. H. Budworth, Kitty O'Neil, Cool Burgess, Lillie Wilkinson, Rachel Cantor, J. W. McAndrews, Dick Carroll and Sons, and Dimond and Ryan.

Francis Wilson, the present star in comedy and comic opera, was the Wilson of Mackin and Wilson, who were then billed as the "Champion Song and Dance Artists."

The season closed on August 22, but the theatre reopened on the following Monday for the next regular season.

A benefit was given on Thursday, July 16, to the doorkeepers and ushers, whose names were given in the programme as follows: "Andrew G. Wilcutt, Benjamin G. Gavett, and John Graham, Doorkeepers. W. Henry Onthank, Eugene Foster, Frank B. Haynes, Erving J. Holmes, H. B. McConnell, Edward Batty, and William Emery, Ushers. Daniel Hurley, Ticket Seller. William Riley, Bill Distributer. Charles T. F. Smith, Opera-Glasses. Cornelius Murphy, Stage Doorkeeper."

CHAPTER XXIII

THE SEASON OF 1874-75

THIS season the company was again managed by L. R. Shewell and included Alexander Fitzgerald, W. H. Norton, Gustavus Levick, Rufus Scott, C. Leslie Allen, D. J. Maguinnis, H. Rees Davies, E. B. Holmes, J. W. Taylor, R. J. Dillon, George Boles, George W. Wilson, H. A. Cripps, S. E. Springer, T. M. Hunter, J. P. Wild, N. Lothian, Jr., G. A. Selwyn, Mrs. Thomas Barry, Olivia Rand, Mrs. C. L. Allen, Lizzie Hunt, Nellie Downing, Mrs. T. M. Hunter, Mrs. Charles Poole, Blanche Hayden, Mrs. A. Fitzgerald, Carrie Prescott, Annie Winslow, Misses Smiley, Henley, and Wilson. L. R. Shewell afterward married Olivia Rand of this company.

The season opened on August 24, with Frank Mayo in one week of "Davy Crockett" and one week of "The Streets of New York." F. S. Chanfrau followed on September 14 with three weeks of "Kit." Carlotta



Lawrence Barrett as The Man o' Airlie

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Leclercq then played a single week's engagement in "The New Magdalen" and "East Lynne."



Charles H. Vandenhoff

another six days, in the course of which she was seen in "The New Magdalen," "Masks and Faces," "East Lynne," and "The Hunchback." For the week of November 23 the regular company played "Lost at Sea."

Mrs. Oates and her Comic Opera Company sang "Madame Angot's Child" the week of November 30 and "Girofle Girofla" the week of December 7.

The spectacle of "Azael, the Prodigal," with Julia Seaman featured as Azael, was played the fortnight of December 14 and 21.

"Belle Lamar," a war drama by Dion Boucicault, was presented by the stock company for three weeks, commencing October 12.

Mr. and Mrs. Barney Williams began a fortnight's engagement on November 2, reviving "The Connie Soogah" and "The Fairy Circle." Carlotta Leclercq then returned for



George W. Wilson

THE SEASON OF 1874-75

Lotta presented "Zip" and "Musette" for the weeks of December 28, January 4 and 11.

Maggie Mitchell's customary three weeks began on January 18, her offerings being "Fanchon," "The Pearl of Savoy," "Lorle," and "Little Barefoot."

C. Leslie Allen had a benefit on January 23, 1875, at which Maurice Barrymore made his first appearance in this country, playing Ray Trafford in "Under the Gaslight."

On Saturday evening, January 30, 1875, George Riddle made his first appearance as an actor, playing Romeo to the Juliet of Mrs. Thomas Barry.

Gilmore's Band was heard on Sunday, January 31, when Emma C. Thursby was the soprano soloist.

At L. R. Shewell's benefit on February 6, Maggie Mitchell played Parthenia to his Ingomar.

Lester Wallack, assisted by Charles H. Vandenhoff and Effie Germon, came next for two weeks of "Rosedale" and "Ours."

Mr. and Mrs. W. J. Florence filled the week of February 22 with "The Colleen Bawn" and "The Yankee Housekeeper."



George Riddle



Maurice Barrymore

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N. C. Goodwin, Jr.



Billy Emerson and Bobby Newcomb in 1866

Lawrence Barrett appeared for the week of March 1 in "Richelieu," "Hamlet," "The Merchant of Venice," "The Lady of Lyons," and "Julius Caesar," and on the following week he was seen in perhaps his greatest rôle, Jamie Harebell, in "The Man o' Airlie."

Edwin Booth began on March 15 a three weeks' stay in his favorite legitimate repertoire.

Dion Boucicault's Irish drama, "The Shaughraun," was first seen here on April 5, 1875, and ran four weeks, with the following cast :

Captain Molyneux
Robert Ffolliott
Father Dolan
Corry Kinchela
Harvey Duff
Conn the Shaughraun
Sergeant Jones

M. H. Barrymore.
Gustavus Levick.
C. L. Allen.
Alex. Fitzgerald.
D. J. Maguinnis.
Mr. Boucicault.
R. J. Dillon.

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Sullivan	George W. Wilson.
Reilly	H. Rees Davies.
Mangan	S. E. Springer.
Doyle	George Boles.
Donovan	H. A. Cripps.
Arte O'Neal	Ida Savory.
Claire Ffolliott	Mrs. Thos. Barry.
Mrs. O'Kelly	Mrs. Chas. Poole.
Moya	Mrs. T. M. Hunter.
Bridget Madigan	Mrs. C. L. Allen.
Nancy Malone	Nellie Downing.

Joseph Jefferson played but two weeks this season, his opening date being May 3 and the play naturally being "Rip Van Winkle."

Frank Mayo again appeared in "Davy Crockett" the week of May 17 and "The Streets of New York" the week of May 24.

The next six days were filled by the stock company in benefits to D. J. Maguinnis, Olivia Rand, the doorkeepers and ushers, H. A. M'Glenen, L. R. Shewell, and John M. Ward.

At Mr. Ward's benefit N. C. Goodwin, Jr., then a local amateur, appeared as Jerry Clip in "The Widow's Victim," and introduced his imitations of celebrated actors. The drama, "Jack Sheppard," was also given, with



Dion Boucicault as Conn the
Shaughraun

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Mrs. T. M. Hunter as Jack Sheppard in the first act, Olivia Rand in the same character in the second, and Gustavus Levick in the third.



Emma Thursby

Birch, Wambold, and Backus' San Francisco Minstrels were the attraction for the week of June 7, the principal features being Billy Birch, Charley Backus, Dave Wambold, Add Ryman, the great Ricardo, and Mackin and Wilson.

The season continued with a two weeks' stay of Auber's Musical and Terpsichorean Drama,

in two acts, entitled "La Bayadère," interpreted by Mlle. Morlacchi and her company under the management of J. B. Omohundro, "Texas Jack," who had recently become the husband of Mlle. Morlacchi. The cast included Eugene Clarke, Thomas Bartleman, Adolphine Estelle, Russell S. Glover, and Cora Adriana. The dancers were Lizzie Dale, Josie Atkinson, Amelia Huck, May Bogart, Hattie Smith, Pauline Smith, Saidee Smith, Mlle. Evers, Emma Mars, Julia Melville, Carrie Prescott, Evaline Stetson, May Thomas, Addie Hearne, Iola Smiley, Emma Smiley, Marion Follett, Hattie Follett, Annie Winslow, and Marie Henley.



H. S. Murdoch

THE SEASON OF 1874-75

Emerson's California Minstrels filled two weeks beginning July 5, the principals being Billy Emerson, Ben Cotton, Billy Rice, Little Mac, Billy Arlington, George Richards, Mackin and Wilson, J. R. Kemble, Ernest Linden, J. F. Oberist, Fred Walz, W. H. Tilla, and R. G. Russell.



Benjamin W. Thayer

CHAPTER XXIV

THE SEASON OF 1875-76

THE company for 1875-76 consisted of L. R. Shewell, P. A. Anderson, C. Leslie Allen, D. J. Maguinnis, O. H. Barr, G. W. Wilson, W. H. Norton, Gustavus Levick, M. D. Rebus, H. Rees Davies, T. M. Hunter, N. Lothian, Jr., H. A. Cripps, J. W. Taylor, Joseph Mitchell, J. Bowen, Mrs. Thomas Barry, Olivia Rand, Mrs. Charles Poole, Mrs. T. M. Hunter, Mrs. C. L. Allen, Blanche Hayden, Lizzie Hunt, Nellie Downing, Carrie Prescott, Annie Winslow, Emma Smiley, Iola Smiley, Marie Henley, Marion Follett, Georgie Wilson, and M. Robinson.

Katie Putnam opened the season on August 2, being under

THE SEASON OF 1875-76

the management of her husband, J. J. Sullivan, a former member of the stock company. She remained two weeks and was seen in "The Old Curiosity Shop," "The Child of the Regiment," "The Little Rebel," "Blade o' Grass," and "The Little Detective." On Saturday night, August 14, G. G. Spear also appeared, playing the fifth act of "Richard III," he being the crook-backed tyrant and James (Barney) Nolan, the Richmond.

Duprez and Benedict's Minstrels filled the week of August 16, the performers being Lew Benedict, Frank Dumont, George H. Edwards, R. T. Tyrrell, J. T. Gulick, D. H. Smith, L. Mutti, Master Lino, Frank Kent, and Fox and Ward. Frank Dumont has for some years been manager of the Eleventh Street Opera House in Philadelphia, the only permanent minstrel house in America.

The theatre was closed the week of August 23.

Frank S. Chanfrau came on August 30 for three weeks of "Kit."



Katie Putnam



Frank Dumont

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Lotta followed on September 20 for three weeks in "Little Nell," "Zip," and "Musette." She brought with her as principal comedian E. A. Locke. On Saturday evening, October 9, Napier Lothian had a benefit, when he played Billy Bokus to Miss Lotta's Musette. Barry Sullivan made his only appearances in this city during the fortnight beginning Octo-

ber 9, 1875, being seen in "Richelieu," "Richard III," "Hamlet," "The Lady of Lyons," "The Gamester," "Macbeth," and "The Stranger."



Barry Sullivan

W. Morgan. The operas were "Mignon," "The Huguenots," "The Bohemian Girl," "The Lily of Killarney," "Faust," "Il Trovatore," "Martha," and "Fra Diavolo."

THE SEASON OF 1875-76

Edwin Byron, the Boy Tragedian, appeared as Richard III on Saturday evening, November 6, 1875, supported by the regular company. Byron was a young man of this city, whose true name was Nathaniel Page. He continued on the stage for some time, but did not gain renown and died a few years after his début.



Charles F. Atkinson

guinnis. Mr. Belmore grew rapidly worse and died within a few days.

George Fawcett Rowe played Micawber in "Little Em'ly" the week of November 15, L. R. Shewell being the Peggotty, C. Leslie Allen the Uriah Heep, and P. A. Anderson the Ham.

Jarrett and Palmer's produc-

George Belmore, an English character actor, opened on November 8 in "The Flying Scud," but was taken ill and played only two nights, his part being taken on Wednesday and the remainder of the week by D. J. Ma-



Charles H. Yale

THE BOSTON THEATRE

tion of Shakespeare's "Henry V" was presented on November 22 and ran three weeks, with the following cast:

King Henry V	George Rignold.
Rumor, as Chorus	Mrs. Thomas Barry.
Duke of Exeter	C. Leslie Allen.
Earl of Westmoreland	J. H. Howland.
Earl of Warwick	Charles J. Murphy.
Earl of Cambridge	George Boles.
Lord Scroop	H. A. Cripps.
Sir Thomas Grey	E. Wiley.
Sir Thomas Erpingham,	J. A. Page.
Gower	J. H. Conner.
Macmorris	H. Rees Davies.
Fluellen	Frederick Thorne.
Jamey	W. W. George.
Williams	P. A. Anderson.
Bates	D. H. Rees.
Court	J. Cassells.
Nym	G. W. Wilson.
Bardolph	D. J. Maguinnis.
Pistol	C. B. Bishop.
Boy	Frank Little.
A Herald	J. Mitchell.
Charles VI, King of France	M. D. Rebus.
Lewis, the Dauphin	O. H. Barr.
Montjoy, a French Herald	Gustavus Levick.
Princess Katharine	Mlle. Louise Dorell.
Dame Quickly	Mrs. Chas. Poole.
Isabel, Queen of France	Marie Brabrook.
Alice	Gabrielle Du Sauld.

The success of "Henry V" was great and it was followed by another equally as great. "The Two Orphans" was pro-

THE SEASON OF 1875-76

duced on December 13, 1875, and ran seven weeks. Kate Claxton, Marie Wilkins, and Joseph Wheelock were especially engaged, the entire cast being as follows:

Chevalier de Vaudrey	Joseph F. Wheelock.
Count de Linières	C. Leslie Allen.
Picard	D. J. Maguinnis.
Jacques Frochard	L. R. Shewell.
Pierre Frochard	Gustavus Levick.
Marquis de Presles	M. D. Rebus.
Doctor	H. Rees Davies.
La Fleur	T. M. Hunter.
Officer of the Guard	H. A. Cripps.
Martin	W. Josephs.
De Mailly	J. Wiley.
Destrees	George Boles.
Antoine	J. W. Taylor.
Louise	Kate Claxton.
Henriette	Mrs. Thomas Barry.
La Frochard	Marie Wilkins.
Countess de Linières	Mrs. Chas. Poole.
Sister Genevieve	Mrs. T. M. Hunter.
Marianne	Blanche Hayden.
Julie	Lizzie Hunt.
Florette	Nellie Downing.
Cora	Carrie Prescott.
Sister Theresa	Emma Smiley.

Benjamin W. Thayer died during the first week of the run of "The Two Orphans" and the theatre was closed on the evening of Monday, December 20, the day of his funeral.

The death of Mr. Thayer terminated the partnership of Thayer and Tompkins and for the remainder of the season of 1875-76 Orlando Tompkins was alone in its management.

THE BOSTON THEATRE

The Hyers Sisters sang in concert on the evening of Sunday, January 16, and again on Sunday, January 23.



George Rignold as Henry V

John McCullough made his first appearance here as a star on January 31, 1876, playing the title rôle in "The Gladiator." The following night he was unable to appear on account of illness and the regular company played "The Cricket on the Hearth" and "Sarah's Young Man." McCullough reappeared on Wednesday and "The Gladiator" continued the attraction for the

remainder of the week. During the following week he was seen in "Virginius," "Richelieu," "Jack Cade," "Othello," "The Lady of Lyons," "Richard III," and "Metamora."

Concerts were given on Sunday evenings, February 6, 13, and 20 by Lothian's Orchestra, assisted by such talent as the Berger Family, Arbuckle the cornetist, the Temple Quartette, Emma Klaizy the violoncellist, the Swedish Quartette, Jules Levy, Laura Joyce, Josie Maddock, Ettie Morgan, and Fred Berger the harpist. Fred Berger afterward became a



Palmieri

THE SEASON OF 1875-76

successful manager and conducted the tours of Sol Smith Russell until the death of that star.

E. A. Sothern, supported by Linda Dietz, came on February 14 for two weeks, playing "Our American Cousin," "David Garrick," and "Dundreary Married and Settled."

Gilmore's Band played on Sunday, February 27.

A two weeks' season of Italian opera under Max Strakosch followed, with Teresa Titiens, Teresa Carreno Sauret, Annis Montague, Miss Cooney, Tom Karl, Brignoli, Tagliapietra, Orlandini, Barili, and others. Max Maretzek was the musical director. The operas were "Norma," "Il Trovatore," "La Favorita," "Lucrezia Borgia," and "Don Giovanni."

D. J. Maguinnis had a benefit on the afternoon and evening of Leap Year Day, February 29, 1876, playing "Leap Year" and "Sketches in India" in the evening, while in the afternoon Sothern played "Our American Cousin."

Mrs. T. M. Hunter had a benefit on Friday evening, March 3, presenting "The Long Strike" and "Aunt Charlotte's Maid."

On Saturday evening, March 4, what was called a "Chal-



Joseph Wheelock and L. R. Shewell in
"The Two Orphans"

THE BOSTON THEATRE

lenge Programme" was given. The burlesque of "Kenilworth" was played, with Olivia Rand, D. J. Maguinnis, Harry Bloodgood, Neil Burgess, Julia Melville, and others in the cast.



John McCullough as
Virginius

"Handsome Dan's Burlesque Circus" was introduced. Lillie Joyce and Stuart Clark gave the balcony scene from "Romeo and Juliet." Professor T. McCarthy swung Indian clubs. Leathe and Montague did a gymnastic act. Fagin, Parks, Bobbie, and Dannie Daly did a clog dance, and John Coleman a jig. Eph Horn also appeared and Grimaldi Adams presented a short pantomime, with George Boles as Pantaloon. The occasion was the benefit of Harry Bloodgood and the receipts were \$1778.85.

Another Sunday concert was given on March 5 by Lothian's Orchestra, the Berger Family, Mrs. H. M. Smith, Jules Levy, and others.

L. R. Shewell's benefit on March 7 introduced Mr. Shewell and John McCullough in "Damon and Pythias." "Married Life" was also given. Mrs. Barry's benefit on March 10 offered "Love's Sacrifice" and "Wanted, a Young Lady," and John McCullough recited "The Little Hero."

Callender's Georgia Singers and the Hyers Sisters sang on Sunday, March 12.



Marie Wilkins as La
Frochard

THE SEASON OF 1875-76

"The Colleen Bawn" was played the week of March 13. D. L. (Dutch) Morris in a Teutonic version of "Richard III" was added to the bill on Wednesday. Joseph Proctor revived "Nick of the Woods" on Saturday evening, March 18, with L. R. Shewell as Roaring Ralph Stackpole.

The Kellogg English Opera Company with the same vocalists as before returned on March 20 for another fortnight, adding "The Huguenots," "The Rose of Castile," and "The Star of the North" to their repertoire.



Gustavus Levick in "The Two Orphans"

W. H. Bartholomew, the pantomimist, had a benefit on Saturday evening,

March 25, when a variety bill was given. Bad weather interfered sadly with the receipts and another benefit to him was given on the following Saturday, April 1, 1876, when among others Charles F. Atkinson appeared, reciting "The Vagabonds," and Charles H. Yale sang and danced "The Funny Old Gal." Both of these gentlemen have since become managers whose names are known through-



Fred Thorne as Fluellen
in "Henry V"

THE BOSTON THEATRE

out the whole United States. The Young Apollo Club of New York, with Joseph White, the Cuban violinist, and Lothian's Orchestra, were heard in concert on Sunday, April 2.

"Uncle Tom's Cabin," with Mrs. G. C. Howard as Topsy, G. C. Howard as St. Clair, and George Kunkel as Uncle Tom, supported by the stock company, filled the week of April 3 to large business.

Reeves's Band of Providence played Sunday night, April 9.

Jarrett and Palmer's great revival of "Julius Cæsar," with E. L. Davenport as Brutus, Lawrence Barrett as Cassius, Frank C. Bangs as Marc Anthony, and Milnes Levick as Cæsar, drew very large houses the week of April 10.

Mr. and Mrs. W. J. Florence opened on April 17 in "The Mighty Dollar" for a two weeks' engagement, but owing to the death of Barney Williams, who was Mrs. Florence's brother-in-law, the stars were obliged to be away on April 25, 26, 27, and 28, in attendance at the funeral. "Uncle Tom's Cabin," with Olivia Rand as Topsy, was hast-



Titien's



Teresa Carreno

THE SEASON OF 1875-76

ily substituted and the Florences returned in time to play "The Mighty Dollar" on the afternoon and evening of Saturday, April 29.

Reverend W. H. H. Murray occupied the house for four Sundays, commencing April 23.

Another week of Italian opera began on May 1, with Marie Palmieri, Mathilde Phillips, Adelaide Phillips, Mme. Intro-pidi, Signorina Persiani, Miss Cooney, Tom Karl, Gottschalk, Tagliapietra, Signor Palmieri, and others, as principals, and A. Tomasi as musical director. The operas were "Norma," "Semiramide," "La Favorita," and "Il Trovatore."

Mrs. D. P. Bowers, supported by J. C. McCullom, appeared for two weeks beginning May 8 in "Elizabeth," "Mary Stuart," "Lady Audley's Secret," and "The Hunchback," having the assistance of Agnes Booth in the latter piece. Tony Pastor's Troupe came for one evening, Saturday, May 13, the artists being Tony Pastor, Charles Worley, Frank Girard, Baby Bindley, Jennie Morgan, Lurline the Water Queen, Watson the Man Fish, the Brahams, Gus Williams, Karl Lind, Harry Kernal, Crossley and Elder, the Big Four (Lester, Allen, Smith, and Waldron), and Marie Whit-



Kate Claxton and Mrs. Barry as the Two
Orphans

THE BOSTON THEATRE

tingham and Master Newman. Master Newman is at present writing the business manager of the Garrick Theatre, New York City.

Clara Louise Kellogg, John Orth the pianist, and the Boston Philharmonic Club volunteered at N. Lothian's benefit on Sunday, May 24.

The Vokes Family came on June 5 for two weeks, presenting



David Garrick

Brother Sam

E. A. Sothern

"The Belles of the Kitchen," "A Bunch of Berries," "Fun in a Fog," "Nan, the Good-for-Nothing," and "The Wrong Man in the Right Place."

Marie Aimée and her French company sang here the week of June 19 in "La Jolie Parfumeuse," "La Vie Parisienne," and "La Fille de Madame Angot."

Hermann, the magician, had a benefit on Wednesday, June 28, when Mrs. Dauncey Maskell recited, Laura Joyce sang "The Minstrel Boy," the Al-

monde Brothers performed acrobatic feats, H. S. Murdoch and Mrs. Fred Williams played the burletta of "Antony and Cleopatra," Charles Booth and Addie Scarsey rode velocipedes, Georgie Dean Spaulding played the harp, Maffitt and Bartholomew gave the pantomime of "Robert Macaire," and Hermann himself performed feats of magic.

THE SEASON OF 1875-76

On the afternoon and evening of July 4, the pantomime of "Humpty Dumpty's Centennial" was given, with Maffitt as Clown and Thomas Chapman as Pantaloons. Harry Hunter, afterward the Lone Fisherman in "Evangeline," was the Harlequin, and the Almonte Brothers, gymnasts, were featured.

George H. Tyler had a benefit on July 12, when Katie Putnam was seen in "The Child of the Regiment," the First Regiment Band and the Chelsea Brass Band played, Fannie Marsh (Mrs. Isaac B. Rich) played what was billed as "The Quarrel and Screen Scene, from W. E. Sheridan's world-famous Comedy, of 'The School for Scandal,'" Georgie Dean Spaulding played the harp, and Maffitt and Bartholomew appeared in the pantomime of "The Young Recruit." During the pantomime Colonel Coveney's Celebrated Cadets, of East Cambridge, Mass., gave an exhibition drill.

Several deaths among those connected with the theatre occurred this season. Benjamin W. Thayer, senior partner in the firm of Thayer and Tompkins, died in December after eleven years of successful management, having with his partner brought the theatre from a rut of disastrous business and landed it among the best-paying theatres of the world.

W. H. Norton, the second old man of the company, died during the year, as also did Annie Winslow, who had served in the company several years in a minor capacity.



Tony Pastor

THE BOSTON THEATRE

George Belmore broke down while playing a star engagement and died within a few days, and Barney Williams, one of the Boston Theatre's favorite stars, also passed away during the year.

CHAPTER XXV

THE SEASON OF 1876-77

M R. THAYER's interest in the theatre was purchased by Noble H. Hill, a business man of this city, who previous to that time had not been connected with theatrical affairs, and the firm name was changed to Tompkins and Hill. Mr. Shewell was retained as manager and the following company was engaged: C. Leslie Allen, E. J. Buckley, D. J. Maguinnis, Mark Price, Gustavus Levick, M. D. Rebus, W. F. Wallis, H. Rees Davies, T. M. Hunter, N. Lothian, Jr., H. A. Cripps, George Boles, J. W. Taylor, E. Wiley, H. J. Train, George C. Boniface, Jr., Mrs. Thomas Barry, Olivia Rand, Mrs. Charles Poole, Mrs. T. M. Hunter, Mrs. C. L. Allen, Blanche Hayden, Lizzie Hunt, Nellie Downing, Carrie Prescott, Emma Smiley, Maria Henley, Iola Smiley, Marian Follett, Ruby St. Clair, Florence Clifford, and Mary Edwards. Harry Bloodgood, the minstrel, was also engaged for the season, with a view to using him on Saturday nights and like occasions.



Mark Price

THE BOSTON THEATRE

The season opened on August 28, 1876, with Frank Mayo in "The Streets of New York."



Emile Sauret

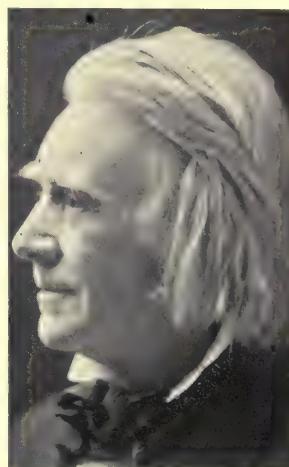
"Kit" followed for two weeks, with F. S. Chanfrau and the Boston Theatre Company.

"The Two Orphans" was revived on September 18 for two weeks, Kate Claxton and Marie Wilkins being seen in their original parts and E. J. Buckley making his first appearance in this city in the rôle of Chevalier de Vaudrey.

Dion Boucicault in "The Shaughraun" filled the month of October. Victoria Woodhull lectured on Sunday evening, October 22. Anna de Belocca made her Boston début on October 29, when she was heard in concert with Madame A. B. Maretzek the harpist, Cesare Cornazzoni, tenor, Ferranti the baritone, Emile Sauret the violinist, and Teresa Carreno, who had become a pianist.

Madame Janauschek followed on October 30 in "Bleak House," "Macbeth," and "Mary Stuart" for a fortnight. Spaulding's Bell Ringers and the Anacreon Club were heard on Sunday, November 12.

John T. Raymond played "Colonel Sellers" the week of November 13.



Ole Bull

THE SEASON OF 1876-77

Ole Bull, violinist, Signora Cappiani, prima donna, Jules Levy, cornetist, and W. Popper, violoncellist, were heard in concert on Sunday evening, November 19, assisted by the Boston Theatre orchestra.

Raymond was succeeded by Kate Claxton, who played "Conscience" for one week and "The Two Orphans" for another, the Madame Frochard on this occasion being Madame Ivan Michel.

On Sunday evening, November 26, Ole Bull and Jules Levy appeared in concert, with Fanny Kellogg as an added attraction.

Louise Pomeroy, a handsome woman who was the wife of

the notorious

journalist, "Brick" Pomeroy, played her only starring engagement in this theatre the week of December 4, acting in "Romeo and Juliet," "The Lady of Lyons," "As You Like It," and "Macbeth."

The performance of Saturday evening, December 9, was billed as a reception to Harry Bloodgood. The stock company played "The Chimney Corner," Bloodgood appeared in "Uncle Rufe's Home," "The



John T. Raymond as Colonel Sellers



Mrs. Jean Davenport
Lander

THE BOSTON THEATRE

Old District School," and "The Inquisitive Darkey," Senator Bob Hart made a stump speech, J. H. O'Connor sang

"The Eloement," the four Daly Brothers, Thomas, William, Bob, and Dan, were seen in songs and dances, and Charley Yale appeared as Patsy Bolivar. The Daly Brothers, especially Dan, afterward became prominent as comedians, Senator Bob Hart left the stage and was later known as Rev. James Sutherland, the evangelist, while Charley Yale is a

successful manager. Gilmore's Band gave a concert on December 10, 1876, the vocalist being Lillian Norton, who afterwards gained fame as Madame Nordica, the prima donna.

The Brooklyn Theatre fire, in which hundreds perished, including H. S. Murdoch, formerly of the Boston Theatre Company, occurred about this time and had a disastrous effect on theatrical business all over the country, particularly in the case of Jarrett and Palmer's spectacular production, "Sardanapalus," in which there was an extremely realistic fire scene. "Sardanapalus" was presented here on December 11 for three weeks, with the following cast:



Harry Bloodgood



Louise Pomeroy

THE SEASON OF 1876-77

Sardanapalus	F. C. Bangs.
Salemenes	Louis Aldrich.
Beleses	C. Leslie Allen.
Arbaces	M. M. Price.
Altada	H. Rees Davies.
Pania	Gustavus Levick.
Sferi	Gene Wiley.
Zanes	George Boles.
Balea	M. D. Rebus.
Herald	T. M. Hunter.
Myrrha	Agnes Booth.
Zarina	Mrs. T. M. Hunter.

A grand Italian ballet was introduced, the principal dancers being Mlle. Malvina Bartoletti, Signor Ernesto Mascagno, and Mlles. Palladino, Stickel, Mascarino, and Beserti.

On January 1, 1877, Mrs. Lander, supported by Theodore Hamilton, appeared in a version of Hawthorne's "Scarlet Letter," but this, like the previous attraction, did not draw.

On the afternoon of Friday, January 9, a benefit was given to the relatives of the late H. S. Murdoch. General Mite and Lucia Zarate, the midgets, appeared and the remainder of the bill was given by the companies of all the theatres in town. "A Phenomenon in a Smock Frock" was played by W. J. LeMoine, James Burrows, Lorin Deland, H. A. Cripps, Lizzie Hunt, and Olivia Rand. "Chums" was presented by George W. Wilson, Dr. F. A. Harris, Nat Childs, Mrs. J. R. Vincent, and Mary Cary. The balcony scene from "Romeo and Juliet," was rendered by E. J. Buckley and Stella Boniface. "Caste" was played by L. R. Shewell, Gustavus Levick, C. Leslie Allen, D. J. Maguinnis, Mrs. Thomas Barry, and Olivia Rand. "Jenny Lind at Last" followed, introducing

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Eliza Weathersby, W. H. Crane, N. C. Goodwin, Harry Hunter, Richard Golden, Harry Josephs, Cheever Goodwin, E. E. Rice, B. Bullock, H. Metzgar, A. Cassidy, S. Crane, G. Ulmer, D. P. Steele, H. A. Cripps, and M. Delahunt. Harry Bloodgood lectured on "Fish," and the entertainment

closed with the pantomime of "Robert Macaire" by James S. Maffitt, N. D. Jones, Welsh Edwards, J. V. Melton, A. C. Moreland, George H. Coes, A. J. Leavitt, Julie Coventry, and Jennie McLellan.

Professor S. S. Baldwin gave an exposé of spiritualism on Sunday, January 21.

Joseph Murphy played "Kerry Gow" for a fortnight beginning January 22.

J. Harry Shannon, the Boy Orator, recited on Sunday evening, January 28.

John E. Owens began a two weeks' engagement on February 5, offering "The Victims," "Self," "The Happiest Day of My Life," and "Solon Shingle."

Maggie Mitchell's annual three weeks began on February 19, when she was seen in "Mignon," later presenting "Jane



Joseph Murphy as the Kerry Gow

THE SEASON OF 1876-77

Eyre," "The Pearl of Savoy," and "Little Barefoot." On the evening of March 10, 1877, Napier Lothian played William Peace to Miss Mitchell's Little Barefoot.

J. B. Booth played "Richard III" on Saturday evening, March 3.

Charles Fechter, supported by Lizzie Price, played two weeks, in "Monte Cristo," "Hamlet," "Ruy Blas," and "Don Cæsar." On March 19 Mr. Fechter was too ill to play and the stock company presented "Rory O'More" and "The Inquisitive Darkey" to a bad house.

Eugénie Pappenheim appeared in German opera for one week, commencing March 26, the operas being "The Flying Dutchman," "Lohengrin," and "Tannhäuser."

George Riddle played "The Romance of a Poor Young Man" on Saturday evening, March 31.

Madame Janauschek returned on April 2 for two weeks of "Medea," "Bleak House," "Deborah," "Mary Stuart," "Macbeth," and "Brunhilde." It was during a performance of "Medea" that Theodore Roosevelt, afterward President of the United States, was ejected from the gallery for creating a disturbance. He was then a freshman at Harvard College and was "running" for one of the secret societies. He had been ordered to go into the upper gallery of the Boston Theatre in evening dress and



Eugénie Pappenheim

THE BOSTON THEATRE

applaud vociferously in all quiet scenes. This he did faithfully, with the above disastrous effect upon his dignity.

On Wednesday afternoon, April 11, 1877, New York and Boston amateurs played "Man and Wife" in aid of the sufferers of the Cuban war. Sadie Von Leer, who played Anne Sylvester, afterward became a star upon the professional stage. The bill was supplemented by Adelaide Phillips and Laura Schirmer, who sang the last scene of "Romeo and Juliet."

Theodore Roosevelt, when in College



At the Fast Day matinee on April 12, "Uncle Tom's Cabin" was presented, with Harry

Bloodgood as Uncle Tom and Mrs. G. C. Howard as Topsy.

General B. F. Butler lectured on Sunday evening, April 15.

Eugénie Pappenheim returned for the week of April 16, Pauline Canissa being added to the company. The operas were "Die Walküre," "Lohengrin," and "Fidelio." Acts from "The Flying Dutchman" were also given. Ad Neuen-dorf was the conductor.

The Eighth Annual Benefit of Harry Bloodgood, on Saturday evening, April 21, presented "Katy, the Hot Corn Girl" and a variety show, in which Bloodgood and Sam Weston played "He's Got to Come," and the Four Daly Brothers, Coleman and Dwyer, Masters Tommy and Johnny Drohan, and others appeared.

THE SEASON OF 1876-77

Charles Fechter and Lizzie Price returned on April 23 for two weeks in "The Corsican Brothers," "Hamlet," and "The Lady of Lyons."

On Saturday evening, April 28, 1877, the Massachusetts Rifle Association had a benefit, when "Sarah's Young Man" and "The Chimney Corner" were played and a prize drill took place between Company H, First Battalion of Infantry, Company D, Fifth Regiment of Infantry, and Company G, Ninth Battalion.

Ole Bull, Jules Lumbard, the Berger Family, and the Boston Theatre orchestra gave a concert on Sunday, April 29.

Clara Morris made her first appearance here as a star on May 7, playing "Camille" all that week and "Miss Multon" all the next. On the first night of "Miss Multon" the curtain was rung down after the second act and the money was returned to the audience. Miss Morris blamed the manager and he blamed her for the trouble and the matter was aired in the newspapers.

Mrs. Barry had a benefit on Wednesday afternoon, May 9, when John McCullough, Sol Smith Russell, and George Riddle volunteered. At Harry M'Glenen's benefit on Saturday



Benjamin F. Butler

THE BOSTON THEATRE

evening, May 12, Agnes Booth and Cazeneuve the magician were the volunteers.



Sara Jewett

The Union Square Theatre Company of New York produced "The Danicheffs" on May 21 for two weeks, the company including Charles R. Thorne, Jr., James O'Neill, Louis James, Fanny Morant, Sara Jewett, Ida Vernon, and others. Mr. Thorne was taken ill during the first week and was obliged to retire from the cast, his part being taken by Louis James. Sara Jewett had a benefit

on the afternoon of May 31, when "Romeo and Juliet" was played, with Miss Jewett as Juliet, Louis James as Mercutio, and James O'Neill as Romeo.

Aimée and her French Opera Company followed on June 4 for two weeks in "La Périchole," "La Belle Hélène," "La Fille de Madame Angot," "La Jolie Parfumeuse," "La Grande Duchesse," "La Boulangère a des Ecus," "Girofle-Girofla," "La Belle Poule," and "Les Dragons de Villars."

H. A. M'Glenen had another benefit on Thursday, June 21, when the volunteers were Joseph Proctor,



Clara Morris

THE SEASON OF 1876-77

Sol Smith Russell, Sir Randall Roberts, Louis Aldrich, Archie Cowper, Ethel Greybrooke, and the members of the regular company.

W. P. Prescott benefited on June 23, a variety show being given, in which Billy Morris was seen once more, Charley Yale was the clown in the pantomime of "Tommy Tuttle, the Mischief Maker," and Master Dunn (afterward Arthur Dunn) did a song and dance.

A benefit for the sufferers by the St. John fire was given on June 28, when "Faint Heart Never Won Fair Lady" was played by Frank Mayo, Blanche Slader, J. W. Hague, H. A. Cripps, N. Lothian, Jr., J. T. McNary, Annie Clarke, and Susan Flood. Wyzeman Marshall read, Nella F. Brown recited, Fanny Kellogg sang, Helen Mar White recited, Helen Potter gave impersonations, Annie Clarke played Romeo to Mrs. Barry's Juliet, J. W. Lanergan recited, Sol Smith Russell was seen in his sketches, and "The Inquisitive Darkey" was played by J. H. Ring, T. M. Hunter, H. A. Cripps, Lizzie Edwards, and Nellie Downing.

J. B. Sullivan's benefit closed the season, on Wednesday evening, July 11, when a mixed bill was given, including the "Winners of the Race," T. Mahoney (stroke), Gookin Brothers, and F. Plaisted (bow). These were evidently the winners of the Fourth of July race on the Charles River.

CHAPTER XXVI

THE SEASON OF 1877-78

THE new members of the company in 1877-78 were George R. Parks, John T. Craven, H. E. Chase, C. Rolfe, J. H. Howland, Harry Pierson, Mrs. M. A. Pennoyer, Sadie Henley, and Emma Wyman.

George Parks remained here for several seasons, as did most of the others. He went from this theatre to the Boston Museum, where he met and married Elizabeth Robins, a member of the stock company at that theatre, who has since won

fame as a novelist. Mr. Parks committed suicide by drowning in 1887.

John T. Craven died recently in New York, having been for some years principal comedian of the Castle Square Theatre in Boston, where he was a great favorite.

H. E. Chase married Miss Emma Wyman, a fellow member of the company, and died a few years since, leaving a reputation as a faithful, painstaking actor.

E. Wiley, sometimes billed



Eugene W. Presbrey

THE SEASON OF 1877-78

as Gene Wiley, was Eugene Wiley Presbrey, now well known as a producing stage-manager, and the author of several successful plays, notably "Raffles," and "The Right of Way."

C. Rolfe was in private life Charles Rohlfs, whose wife is Anna Katharine Green, the author of "The Leavenworth Case" and many other rapidly selling detective stories.

Mrs. M. A. Pennoyer has left the stage and is now living in retirement in Dorchester.

Sadie Henley married H. A. Cripps, another member of the company, her sister Maria having previously become Mrs. Rufus Scott.

Lawrence McCarty joined the company this season as call-boy, from which position he gradually arose successively to the offices of prompter, stage-manager, traveling manager, business manager of the Park Theatre under Eugene Tompkins, and finally manager of the Boston Theatre itself.

The season opened on August 20 with the Hyers Sisters Combination and Sam Lucas in "Out of Bondage," the company being composed entirely of colored performers.

The Campbell Comedy Company in "How Women Love, a Story of the Sierras," followed on August 27, with two weeks of light business.

F. S. Chanfrau in "Kit" followed for two weeks, opening on



Lydia Thompson as Robinson
Crusoe

THE BOSTON THEATRE

September 17, 1877, the day of the dedication of the Soldiers' Monument on Boston Common.

Lydia Thompson began on October 1 a two weeks' stay in "Robinson Crusoe," "Oxygen," and "Bluebeard." Her company included Willie Edouin, Fred Marshall, Horatio Saker, William Forrester, Marie Williams, Alice Atherton, Ella Chapman, Marion Elmore, Lena Merville, Emily Duncan, Lavinia Hogan, the Winner Sisters, Bessie Temple, and Alice Burville.



Mary Anderson

Mary Anderson made her first Boston appearance on October 15, 1877, in "Evadne." She stayed but one week, acting also in "Guy Mannering," "Ion," "Romeo and Juliet," and "Ingomar." The houses were small, though in after years she became a strong attraction.

A two weeks' season of opera followed on October 22, with Eugénie Pappenheim, Mathilde Wilde, Adelaide Phillips, Alexandre Human, Charles R. Adams, W. T. Carleton, Christian Fritsch, Tagliapietra, George Werrenrath, and others as principals, and Max Maretzek as conductor. The operas were "Les Huguenots," "Der Freischütz," "Lohengrin," "Il Trovatore," "Robert le Diable," "Fidelio," "Faust," and "Lucrezia Borgia."

On October 31 a benefit was given to the family of the late Edwin Adams, when E. A. Sothern brought his entire com-

THE SEASON OF 1877-78

pany from New York and played "The Crushed Tragedian," returning in time for his evening performance in the metropolis.

On the evening of November 3 a single performance of "The Danites" was given, with McKee Rankin, Kittie Blanchard, and Louis Aldrich in the cast.

Maggie Mitchell came on November 5 for two weeks, presenting "Mignon," "Fan-chon," and "The Pearl of Savoy."

A performance of "Il Trovatore" was given on the evening of November 17, with Anna Granger Dow, Adelaide Randall, Joseph Maas, and William Carleton in leading rôles.

General James Shields lectured Sunday, November 18.

John T. Raymond played "Colonel Sellers" during the week beginning November 19.

Lothian's Concert, on Sunday, November 25, introduced Mary Beebe and Alfred Wilkie.

For a fortnight beginning November 26, "The Two Orphans" was offered with Gertrude Kellogg as the blind girl, Mrs. H. C. Jordan as La Frochard, E. J. Buckley as the Chevalier, and Mark Price as Pierre.



Charles R. Adams

THE BOSTON THEATRE

The great event of the season, and one which proved to be a turning-point in the history of the theatre, placing it among the highest of the producing theatres of the United States, was the spectacular production of "The Exiles," a play which had been purchased from the authors in Paris by Eugene Tompkins, son of the senior member of the firm of managers. Large sums of money had been spent upon the scenery, costumes, and accessories, and the instantaneous success of the piece proved that the public appreciated the liberality of the management. The programme of the opening night read as follows:

December 10th, 1877, first performance of

THE EXILES

A Drama in 5 acts, adapted from the French of Victorien Sardou, Eugéne Nus and Prince Lubomirsky by L. R. Shewell. (Copyright, 1877, by Tompkins and Hill.)

The Scenery by Charles S. Getz, assisted by John Sommer.

Music by N. Lothian.

Costumes by Miss A. Endress.

Uniforms by Jordan, Marsh and Co.

Stage Architecture by W. P. Prescott.

Properties by J. B. Sullivan.

Calcium Lights and Effects by G. Osborn.

Distribution of Characters:

M. Max de Lussières, a wealthy Frenchman (Who, through the courtesy of John T. Ford, Esq., has been specially engaged to create this part.)	Louis James.
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M. Schelm, Chief of the 5th Bureau of Imperial Police	L. R. Shewell.
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Marie Wainwright
E. J. Buckley
Mark Price

Louis James
L. R. Shewell
D. J. Maguinnis and Louis James

Mrs. T. M. Hunter
C. Leslie Allen
H. Rees Davies

The Exiles — 1877

THE BOSTON THEATRE

Count Vladimir Lanine		Ed. J. Buckley.
Count Palkine, his cousin		Mark Price.
Carcassin, Crimean Soldier, servant to Max		D. J. Maguinnis.
Nicholas Popoff, Violinist		C. Leslie Allen.
The Grand Duke Prince Pierre, Commander in Chief		H. R. Davies.
Ludoff } Agents of		{ J. T. Craven.
Toltoi }	Police	{ G. Wiley.
Surgeon Major		G. Parks.
Petrowitch }		R. J. Dillon.
Louvanoff }	Leaders of	J. H. Howland.
Boreski	a Nihilist	C. Rolfe.
Lucknow }	Conspiracy,	J. Casey.
Tcherki }	afterward	George Davis.
Perefine }	exiled	H. Lowe.
Rouvanoff }	to	H. E. Wilcox.
Redilin,	Siberia	H. Hines.
Virareff }		J. T. McNary.
Stanavoi, Chief Overseer of the Russian Vil- lage		H. E. Chase.
Tjanor, a Tartar Boatman		W. Armstrong.
Lieutenant Mikaloff		H. A. Cripps.
Colonel Murdoff		S. Spencer.
Captain Golok		E. Young.
Mlle. Nadege Lanine, Vladimir's sister, (specially engaged) Miss Marie Wainwright.		
Countess Tatiana Lanine, wife to Vladimir		Mrs. T. M. Hunter.
Ladies, Gentlemen, Russians, Peasants, Bridesmaids, Attendants, Serv- ants, Populace, Pages, Musicians, Agents of Police, Spies, Conspirators, Exiles, Siberians, Tartars, Soldiers and Cossacks by a Host of Auxil- iarIES.		

Act 1. Tableau I. Bureau of Police in St. Petersburg. Tableau II. Square of Sherbakoff.

THE SEASON OF 1877-78

Act 2. Tableau I. Fête in Prince Pierre's Palace. Tableau II. Interior of 21 Rue Sherbakoff. Conspirators in Council.

Act 3. Tableau I. In Exile. Escape. Tableau II. Cross Road of the Stone Pillar.

Act 4. Tableau I. The Governor's House in Siberia. The Conflagration.

Act 5. Tableau I. Ferryman's Hut on the Angara. Tableau II. Apartments of the Commandant in the Citadel at Irkutsk.

"The Exiles" ran ten weeks to gratifyingly profitable receipts and was followed on February 11, 1878, by John McCullough in a production of "Coriolanus" which held the stage for two weeks, the third being filled by the same star in "Richard III," "Virginius," "Othello," "King Lear," "The Gladiator," and "Jack Cade."

Edwin Booth, supported by Joseph Wheelock, J. Clinton Hall, and the stock company, appeared for the next three weeks in his usual tragic repertoire.



Marie Wainwright

Marie Roze

THE BOSTON THEATRE

“The Danites” was played for a fortnight beginning March 25 by McKee Rankin, Kittie Blanchard, Louis Aldrich, Charles T. Parsloe, and the Boston Theatre Company.

Two weeks of Italian opera followed, introducing Marie Roze, Clara Louise Kellogg, Annie Louise Cary, Mme. Guidotti, Miss Lancaster, Frapolli, Tom Karl, Verdi, Conly, Gottschalk, and Charles R. Adams in the more familiar operas.



Willie Edouin

A performance of “Romeo and Juliet” was given on the evening of Saturday, April 13, with W. E. Nowlan, Jr., a local novice, as Romeo, Mary Cary as Juliet, Charles A. Stedman as Mercutio, Stuart Clarke as Tybalt, Frank Carlos as Benvolio, Frank Whitcher as Friar Lawrence, T. H. Burns as Peter, Alfred Selwyn as Paris, John Davies as Capulet, S. E. Springer as the Apothecary, Charles Lothian as Balthazar, Hattie Randall as the Page, Mrs. C. L. Allen as Lady Capulet, and Lizzie Anderson as the Nurse.

Joseph Jefferson was seen as “Rip Van Winkle” for two weeks, commencing April 22.

Callender’s Georgia Minstrels appeared on Saturday evening, April 27.

Maggie Moore and J. C. Williamson played the week of May 6 in “Struck Oil,” and “The Chinese Question.” Mr.

THE SEASON OF 1877-78

Williamson has since become a highly successful manager in Australia.

The Colville Folly Company, a successor to the Lydia Thompson Company, filled the five weeks beginning May 13 with "The Babes in the Wood," "Piff Paff," "Robinson Crusoe," and "Oxygen." The members of the company were Eme Roseau, Willie Edouin, Marion Elmore, Lina Merville, William Forrester, Alice Atherton, William Gill, Marie Williams, Ada Lee, Elinor Deering, Kate Everleigh, Lavinia Hogan, Annie Deacon, Annie Winner, Susie Winner, Bessie Temple, Bessie Turner, Jenny Clark, Mary Winner, Clara White, Nancy Tarbut and Messrs. Bohrer, De Smith, Amberg, and Harper. H. Sator

was the musical director. Elma Delaro was added to the company for the part of Suzel in "Oxygen."

On the occasion of H. A. McGlenen's benefit on May 22, 1878, John McCullough played Claude Melnotte in "The Lady of Lyons" to the Pauline of Mary Anderson.

The season closed on June 17 with a benefit to Willie Edouin, when "Oxygen" was presented, with a scene from "Blue Beard" and three scenes from "Robinson Crusoe." Reeves's American Band of Providence played and D. J. Maguinnis sang his own composition, "The Christening."



J. C. Williamson

CHAPTER XXVII

THE SEASON OF 1878-79

L. R. SHEWELL concluded his term of service as manager at the end of the season of 1877-78, and for the next two years the programme was headed, simply, Tompkins and Hill, Proprietors. Early in the autumn of 1878, however, Eugene Tompkins assumed the reins, which he continued to hold until his retirement from business in 1901, although his name did not appear upon the bills until August, 1880.

The company for 1878-79 comprised Louis James, Harry Edwards, C. Leslie Allen, D. J. Maguinnis, Mark Price, J. W. Hague, A. Z. Chipman, Horace Lewis, George R. Parks, Stephen E. Springer, H. E. Chase, Gene Wiley, E. Y. Backus,



Horace Lewis



E. Y. Backus

THE SEASON OF 1878-79

H. T. Gibson, T. N. Edwards, J. W. Taylor, Mrs. Thomas Barry, Anna Warren Story, Rachel Noah, Mrs. M. A. Pennoyer, Mrs. C. L. Allen, May Bowers, Ida F. Thoreau, Clara Bell, Alice Barnicoat, Charlotte Blair, Fanny Dudley, Vililla Chase, and Emma Wyman.

Horace Lewis and S. E. Springer, neither of whom is now living, both became excellent character actors. Mr. Lewis essayed several starring tours, playing "Monte Cristo," "The Poor Relation," and "The Middleman." Mr. Springer died in Boston in 1897 and Mr. Lewis in Brookline, Mass., in 1905.

E. Y. Backus has since gained high esteem as a stage-manager in the service of Charles Frohman, Klaw and Erlanger, and Henry W. Savage.

May Bowers was the daughter of Mrs. D. P. Bowers and is now the wife of Frank Bennett, at one time proprietor of the Hotel Gotham in New York.

Clara Bell was in private life Clara Bell Flagg. She married Mark Price of this company and is living in Boston, though she retired from the stage some years since.

Charlotte Blair married Harry Doel Parker, who is a theatrical manager, and as Lottie Blair Parker she is known as the author of



Louis James as M.
Madeleine



Louis James as Jean
Valjean

THE BOSTON THEATRE

“Way Down East” and other successful plays. A. Z. Chipman married Minnie Moulton, who was sometimes seen in minor rôles in this company, being also billed as Blanche Moulton.



Zoe Tuttle as Cosette

and Juliet,” “Macbeth,” and “Ingomar.”

On October 14 a dramatization of Victor Hugo’s “Les Misérables,” entitled “Cosette,” was produced. It ran five weeks, but did not meet with great success. The cast was as follows:

Jean Valjean and M. Madeleine	Louis James.
Javert	Mark M. Price.
M. Myriel	C. Leslie Allen.
The Thénadier	D. J. Maguinnis.
Fauchelevent	J. W. Hague.
Montparnasse	S. E. Springer.
Champmathieu	S. E. Springer.
President of Court	Chas. Addison.
Attorney-General	A. Z. Chipman.
Barrister	Gene Wiley.

THE SEASON OF 1878-79

Claquesous	J. T. Craven.
Jacquin Labarre	H. E. Chase.
Father Simon	Horace Lewis.
Cochepaille	E. Y. Backus.
Brevet	J. Armstrong.
Brulatruelle	T. N. Edwards.
Jolivet	E. B. Young.
Doctor	George Parks.
Deputy Mayor	H. T. Gibson.
Workman	F. M. Norcross.
Carter	S. E. Spencer.
Secretary	H. A. Cripps.
Brigadier	J. Taylor.
First Policeman	C. Coolidge.
Second Policeman	Mr. Wilson.
Fantine	Mrs. Thos. Barry.
Sister Simplice	Anna Warren Story.
Madame Thénadier	Mrs. M. A. Pennoyer.
Mlle. Baptistine	Mrs. C. L. Allen.
Madame Magloire	Mrs. Nellie Burns.
Madame Dorothée	Clara Bell.
Cosette	Little Zoe Tuttle.
Petite Gervaise	Jeannette Morris.
Ponine	Miss Wilson.
Portress	Alice Barnicoat.
Workwoman	Charlotte Blair.

Marie Roze-Mapleson, Brignoli, W. T. Carleton, Alfred H. Pease, and others were heard in concert on Sunday, October 27.

On the afternoon of October 30, 1878, W. S. Schmitt, an amateur, made his first appearance on any stage, enacting the rôle of Shylock and being supported by the regular company.

Wilhelmj, the violinist, appeared in concert on Sunday

THE BOSTON THEATRE

evening, November 3, and again on December 8, being assisted on the latter occasion by the singer, Ilma di Murska.



Marie Roze-Mapleson

Franz Rummel were heard in concert on Sunday, December 27.

Her Majesty's Opera Company, under the management of Colonel J. H. Mapleson, was heard in Italian opera for the following fortnight, the artists at the head of the organization being Etelka Gerster, Minnie Hauk, Marie Roze, Parodi, Sunico, Frapolli, Galassi, Campanini, Del Puente, and Lablache;

"The Exiles" was revived on November 18 and ran four weeks, Harry Edwards replacing L. R. Shewell as Schelm.

"The Two Mothers" was revived for the week of December 16, and the following week the stock company played "Uncle Tom's Cabin," Louis James taking the rôle of Uncle Tom.

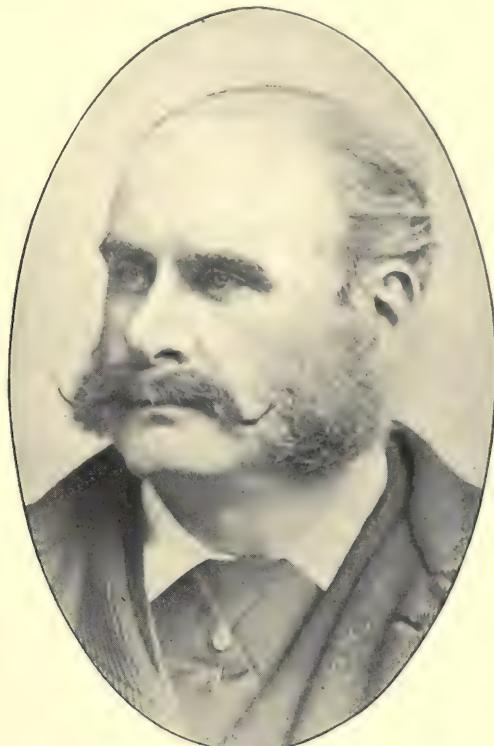
Edouard Remenyi and



Wilhelmj

THE SEASON OF 1878-79

the operas being "Il Trovatore," "La Sonnambula," "The Marriage of Figaro," "Carmen," "I Puritani," "Rigoletto," "Faust," and "The Magic Flute." "Carmen" was first heard in Boston on Friday, January 3, 1879, Minnie Hauk being



J. H. Mapleson

Carmen, Campanini Don Jose, and Del Puente the Toreador. Mme. Sinico was the Michaela. The *ballet divertissement* "Les Papillons" was presented as an afterpiece for "La Sonnambula."

John McCullough began a three weeks' engagement on January 13, 1879, giving "Pizarro," "Brutus," "Virginius,"

THE BOSTON THEATRE

“Richard III,” “Henry VIII,” “Julius Cæsar,” “Macbeth,”
“Othello,” and “Jack Cade.”



Etelka Gerster

The first Elks' Benefit took place on Thursday afternoon, January 23, 1879, the volunteers being the Boston Theatre Company in “The Irish Tutor,” and the fifth act of “The Merchant of Venice,” Myron W. Whitney, Brown's Brigade Band, Tony Pastor, Maude Granger, Emily Rigl, and H. A. Weaver in a scene from “Almost a Life,” E. J. Buckley in recitation, a scene from “Evangeline” with George S. Knight, E. A. Locke, Harry

Josephs, and N. D. Jones, George Thatcher in “The Villain



Ilma di Murska



Minnie Hauk as Carmen

THE SEASON OF 1878-79

Still Pursued Her," John F. Sheridan and Alicia Jourdain, Delehanty and Hengler, Harry Montague the singer, Kelly and Ryan, Forest and Francis, Charles Vivian, who was the founder of the Elks, and Rel Mueab the Fire King. The receipts were \$1962.80.

The Strakosch Italian Opera Company sang for a fortnight beginning February 3 in the



Franz Rummel

customary operas, the artists being Marie Litta, Kellogg, Cary, Miss Lancaster, Ilma di Murska, and Charles R. Adams. Dion Boucicault played "The Shaughraun" for two weeks commencing February 17, and "Arrah na Pogue" for the third week, John Brougham being especially engaged for the part of Major Bagenal O'Grady in the latter piece.

Stimulated by the success of Sardou's play, "The Exiles," Messrs. Tompkins and Hill commissioned M. Sardou to write a play expressly for the Boston Theatre. He did so, the result being "André Fortier,



George Thatcher



Genevieve Ward

THE BOSTON THEATRE



S. L. Studley

the Hero of the Calaveras," which was produced with great attention to detail and a fine cast on March 11, 1879. It ran four weeks, but without success. It was not a good play.

On Wednesday afternoon, March 12, 1879, a wrestling match between Colonel J. H. McLaughlin and John McMahon drew \$1802.50.

T. E. Halleck, manager of the Siege of Paris Cyclorama, benefited on Sunday, March 16, the attractions being Reeves's American Band, the Ninth Regiment Band, the Alpine Quartette, the Orpheus Quartette, Dora Wiley, William Hamilton, and Master Charles F. Higgins, violinist.

Genevieve

Ward played her only starring engagement in this house during the week of April 7, 1879, when she was seen in "Jane Shore," "Henry VIII," "The Merchant of Venice," and "Macbeth."

Gilbert and Sullivan's opera, "H. M. S. Pinafore," was produced on April 14, 1879, with the best cast that could be



Mary Beebe



Mary Beebe
H. C. Barnabee
George Frothingham

Isabel McCulloch
M. W. Whitney
Adelaide Phillips

Georgia Cayvan
Tom Karl
Gus Kammerlee

H. M. S. Pinafore — 1879

THE BOSTON THEATRE

procured, Messrs. Tompkins and Hill having commissioned Miss E. H. Ober to engage the singers without regard to cost. It ran seven weeks to phenomenal business. The cast was as follows:

Sir Joseph Porter, K.C.B.	H. C. Barnabee.
Captain Corcoran	M. W. Whitney.
Ralph Rackstraw	Tom Karl.
Dick Deadeye	George Frothingham.
Bill Bobstay	Arthur Hitchcock.
Bob Beckett	Frank L. Crowell.
Tom Bowlin	George R. Titus.
Tom Tucker, Midshipmite	Gertrude Calef.
Josephine	Mary Beebe.
Little Buttercup	Isabelle McCulloch.
Hebe	Georgia Cayvan.

Sopranos

Marguerite Brickett, Mrs. J. B. Mullen, Mrs. W. H. Gilbert, Minnie Moulton, Mrs. A. Demont, Stella Hatch, Jessie Hatch, Mrs. B. E. Currier, Alice Barnicoat, Ida F. Thoreau, Vililla Chase, Viola Parker.

Contraltos

Mrs. Delia Smith, Miss H. A. Brown, Mrs. Charles Pratt, Carrie Lothian, C. E. Gooch, E. E. Edwards, Jennie Robinson, Mrs. A. N. Nicholson, Misses Charlotte Blair, Gertrude Parsons, Fannie Dudley, Emma Wyman.

Tenors

Charles Winter, J. J. Maloney, James Montgomery, E. D. Daniels, H. A. Cripps, C. Danforth, George E. Boyle, J. E. Burgess, C. T. Sylvester, H. E. Bonney, F. L. Crowell, H. Waterston, Curtis Adams.

Bassos

William Whitney, D. F. Zerrahn, J. A. Harrington, A. J. Hubbard, H. L. Bradeen, J. C. Turner, J. L. Gilbert, J. Burchmore,

THE SEASON OF 1878-79

F. Fenniman, H. C. Jordan, H. F. Dixie, C. H. Reed, J. A. Baker,
and Park S. Rush.

Director of Chorus

S. L. Studley.

Prompter

N. Lothian, Jr.

From this company the famous Boston Ideal Opera Company was formed, being in its turn succeeded by the Bostonians, a highly popular and successful opera company which was decidedly the best organization of its kind that this country has ever known.

At Mrs. Barry's benefit on May 3, her daughter Fanny made her début, playing Clara in "Hunted Down."

At D. J. Maguinnis's benefit on May 10, Georgia Cayvan made her début on the dramatic stage, playing Sally Scraggs in "Sketches in India."

At Rachel Noah's benefit on May 17, Norah Bartlett made her début as Julia in "The Hunch-back."

At H. A. M'Glenen's benefit on May 24, John McCullough played Ingomar to the Parthenia of Mary Anderson.

"Fatinitza" was produced on June 2 and ran two weeks, Adelaide Phillips, W. H. Fessenden, Alice Carle, Rachel Noah, George Parks, and John T. Craven being added to the "Pinafore" company.

Haverly's Mastodon Minstrels closed the season with a week of good business, opening on June 16.



George Frothingham

CHAPTER XXVIII

THE SEASON OF 1879-80

THE company for 1879-80 was made up as follows:
Thomas W. Keene, E. J. Buckley, Harry Edwards,
D. J. Maguinnis, C. Leslie Allen, Mark Price, J. W. Hague,
J. T. Craven, A. Z. Chipman, S. E. Springer, H. E. Chase,
George Parks, Gene Wiley, H. A. Cripps, William H. Spencer,
W. R. Falls, J. W. Taylor, J. Armstrong, Mrs. Barry, Rachel
Noah, Mrs. Penoyer, Adelaide Detchon, Clara B. Flagg,
Fannie Dudley, Julia Dillon, Lizzie A. Moore, Ella Smiley,
Sadie Morris, Lizzie Rechelle, and Gertie Blanchard.

A company composed entirely of colored people sang



Thomas W. Keene



Henry E. Dixey

THE SEASON OF 1879-80

"H. M. S. Pinafore" the week of July 7. Business was extremely bad.

Haverly's Genuine Colored Minstrels filled the week of August 18, Billy Kersands, Sam Lucas, Wallace King, Dick Little, Tom McIntosh, Bob Mack, Pete Devonear, James Bland, the Bohee Brothers, Sykes and Woodson, William Allen the pedestal dancer, and Alex. Brown the imitator being among the entertainers. They were followed by Emerson's Megatherian Minstrels, who appeared the week of August 25, the principal performers being Billy Emerson, Schoolcraft and Coes, Lew Simmons, the Three Rankins, Seamon, Somers and the Girard Brothers, Harry Robinson, Alfred Liston, J. A. Barney, H. W. Frillman, Arthur Cook, and the song and dance teams of Gibson and Binney, Walsh and King, Haverly and Gibbs, Parks and Donovan, Lyons and Leary, and Kelly and O'Brien.



Bartley Campbell



Dickie Lingard

F. C. Burnand's farcical comedy

THE BOSTON THEATRE

“Boulogne” was presented for two weeks, beginning September 1, Dickie Lingard, and W. H. Lytell being especially engaged.



William Harris

F. S. Chanfrau followed on September 15 for two weeks in “Kit.”

The Boston Ideal Opera Company opened on September 29 for four weeks of “Pinafore” and “Fatinitza.”

Louis Aldrich, Charles T. Parsloe, and the New York Union Square Theatre Company played Bartley Campbell’s greatest success, “My Partner,” for two weeks, commencing October 27.

Maurice Grau’s French Opera Company, with Paola Marie, Angèle, Grégoire, Victor Capoul, and Juteau, in “La Fille de Madame Angot,” “La Grande Duchesse,” “Girofle-Girofla,” “La Périchole,” “Les Brigands,” “Mignon,” “Barbe Bleue,” and “La Belle Hélène,” filled the weeks of November 10 and 17.

Thomas W. Keene joined the company as leading man and also made his first appearance in this



Catherine Lewis

THE SEASON OF 1879-80

city in "Drink," a dramatization by Charles Reade of Emile Zola's "L'Assommoir," which was produced on November 24, 1879. L. R. Shewell, Florence Chase, and Ada Gilman were especially engaged. Although a powerful play and exceedingly well acted, "Drink" ran but four weeks. The entire cast was as follows:

Coupeau	Thomas W. Keene.
Gouget	L. R. Shewell.
Lantier	E. J. Buckley.
Mes Bottes	D. J. Maguinnis.
Poisson	S. E. Springer.
Bec Sali	John T. Craven.
Bibi	Gene Wiley.
Père Colombe	W. H. Spencer.
Gervaise	Rachel Noah.
.Virginie	Florence Chase.
Phoebe Sage	Ada Gilman.
Nana	Little Gertrude.
Madame Rouge	Mrs. Treville.
Juliet	Clara B. Flagg.
Delphine	Fannie Dudley.
Louise	Julia Dillon.

The stock company presented "Dot" and "Katherine and Petruchio" for the week of December 22, and Thomas W. Keene was seen as Richard III on Saturday evening, December 27.

Mapleson's Her Majesty's Opera Company began a two weeks' season on December 29, the chief singers being Marimon, Valleria, Cary, Ambre, Campanini, Del Puente, La blache, Galassi, Runcio, David, and Behrens, who sang in "La Sonnambula," "Martha," "La Figlia del Reggimento,"

THE BOSTON THEATRE

"Aida," "Linda di Chamouni," "Faust," "Il Flauto Magico,"

"Rigoletto," and "Dinorah." Rossini's "Stabat Mater" was sung on the evening of Sunday, January 4, 1880.



Denman Thompson as Joshua
Whitecomb in 1879

present the leading spirits in the association of vaudeville managers of America. George Milbank, who afterward successfully managed the Palace Theatre and Austin and Stone's Museum, was seen in the negro character of Sambo, in "The Comanches." Harris and Carroll did a musical sketch entitled "School vs. Mischief." Mr. Harris later be-

At the Elks' Benefit on January 8, 1880, Bartley Campbell, the playwright, recited his own poem, "My Baby of Tuscaloo," and Fred F. Levantine was seen in feats of equilibrium. Mr. Levantine afterward assumed his own name and became Fred F. Proctor, of the firm of Keith and Proctor of New York, at



F. F. Proctor

THE SEASON OF 1879-80

came a member of the firm of Rich and Harris, managers of the Hollis Street Theatre, the Howard Athenæum, the Boston Museum, and the Colonial, Park, and Tremont Theatres in Boston. The Snow Brothers, acrobats, who also appeared, included Ben Snow, who has been for many years stage-manager of the Grand Dime and the Bowdoin Square Theatres.

Harry Bloodgood's Minstrels were seen on the evening of January 10, Press Eldredge, Robert Tyrrell, Alfred Liston, Charley Brickwood, and E. Kerwan being among the performers.

Denman Thompson made his first appearance in the Boston Theatre on January 12, 1880, when he presented "Joshua Whitcomb" for a four weeks' run with this cast:

Uncle Josh, an old Jackson Democrat	Denman Thompson.
Roundy	Ignacio Martinetti.
John Martin	C. H. Clark.
Frederick Dolby	Walter Gale.
Cy Prime	George Bean.
Bill Johnson	R. Benson.
Reuben Whitcomb	Fred Peters.
Mr. Burroughs	G. Adams.
Sam Foster	D. Nourse.
Tot	Julia Wilson.
Nellie Primrose	Isabelle Coe.
Susan Martin	Virginia Bray.
Mrs. Johnson	Edna Weeden.
Aunt Matilda	Mrs. D. Nourse.
Amantha Bartlett	Blanche Vaughan.
Aunt Martha	Miss E. Rogers.

Mary Anderson followed on February 9, being supported by

THE BOSTON THEATRE

John W. Norton and Milnes Levick. She remained two weeks, playing "Evadne," "The Hunchback," "Ingomar," "Love," and "The Lady of Lyons."



Leonora Braham and Madeline Lucette
in "Princess Toto"

Verdi Quartette were also heard. Bartley Campbell's play, "The Galley Slave," was given for three weeks, commencing on February 23, a strong company being engaged in its presentation, including Lillie Glover, Marie Prescott, Nellie Barbour, Mrs. C. Stoneall, Charlotte Neville, Winnie Shannon, Joseph Wheelock, Frank E. Aiken,

At a concert for the Relief of Ireland, on Sunday, February 22, Lawrence Barrett, Bartley Campbell, Sol Smith Russell, Georgia Cayvan, and Mary M. Tucker recited, H. C. Barnabee, W. H. Fessenden, Mary Beebe, and Mathilde Phillips sang, Ella Chamberlin whistled, and Lothian's Orchestra and the



George Milbank

THE SEASON OF 1879-80

J. B. Booth, Owen Fawcett, H. S. Duffield, and J. V. Arlington.

“Princess Toto,” a comic opera by W. S. Gilbert and Frederic Clay, was sung for three weeks from March 15, the company including Leonora Braham, Madeline Lucette, H. W. Montgomery, William Hamilton, W. A. Paul, J. C. Campbell, and Oliver Wren.

John A. Stevens played “The Unknown” the week of April 5.

Hon. John Kelly of New York lectured on Sunday, April 11, for the benefit of St. Mary’s Infant Asylum.

Joseph Jefferson in “Rip Van Winkle,” supported by Henrietta Vaders and members of the Boston Theatre Company, filled the weeks of April 12 and 19.

Colonel Robert G. Ingersoll lectured for the first time in this theatre on Sunday evening, April 18, 1880, his subject being “The Gods,” and a fortnight after that date Otis Mills lectured on “Ingersoll Answered.”

Joseph Proctor played “Nick of the Woods” on the evening of April 24.

The Ideal Opera Company presented “The Sorcerer” the week of April 26, “Pinafore” the week of May 3, and “The Prince of Palermo,” a version of Suppe’s “Boccaccio,” the weeks



John Drew



Ada Rehan

THE BOSTON THEATRE

of May 10 and 17. H.A. M'Glenen had a benefit on the evening of May 15, when Thomas W. Keene and Mary Anderson were seen together in the play of "Love."

Augustin Daly's Company, with Catherine Lewis, John Drew, Ada Rehan, and others of the Daly favorites, was seen in "Arabian Night" the week of May 24 and in "The Royal Middy" the weeks of May 31 and June 7. Although Mr. Daly's company afterward became a most potent attraction, it utterly failed to draw at this time.

J. M. Hill's company in "All the Rage," a lavishly advertised organization, headed by Frank Hardenbergh, closed the season with the week of June 14. Despite its advertising, the play was unable to attract.

On Wednesday, June 30, 1880, a benefit was given to E. E. Rice, when "Evangeline" was given with a somewhat extraordinary cast. Le Blanc was played by Sol Smith Russell, Richard Golden, and George W. Howard. Dora Wiley and Vernona Jarbeau were the Evangelines; Harry Josephs and George K. Fortescue the Catherines; James S. Maffitt, Harry Hunter, and Alice Atherton the Lone Fishermen; Alice Atherton and Louise Searle the Gabriels; Laura Joyce played the small part of Mary Ann, Harry E. Dixey was the policeman, Willie Edouin and E. E. Rice the two deserters, John J. McNally the Headsman, and the chorus was billed to include Louis Aldrich, Charles T. Parsloe, Tony Hart, M. W. Fiske, J. J. Sullivan, N. D. Jones, Dexter Smith, Woolson Morse, John Sheridan, Louis Goullaud, W. W. Allen, May Ten Broeck, Pauline Hall, Emma Duchateau, and many others.

CHAPTER XXIX

THE SEASON OF 1880-81

EUGENE TOMPKINS was first billed as manager in August, 1880, when the roster of the company was as follows: Mark Price, D. J. Maguinnis, C. Leslie Allen, M. J. Jordan, Frank S. Hartshorn, George R. Parks, Otis Skinner, S. E. Springer, J. T. Craven, H. E. Chase, J. W. Taylor, Arthur Moulton, H. A. Cripps, E. Y. Backus, Master Harry Woodruff, Margaret Lanner, Rachel Noah, Mrs. M. A. Pennoyer, Zoe Tuttle, Charlene Weidman, and Mary Tucker. Scenic artists, Charles S. Getz, John Sommer, J. S. Getz, Richard Gannon; Machinist, W. P. Prescott; Properties, J. B. Sullivan; Gas Engineer, George Sevey; Stage-Director, N. Lo-



Otis Skinner



Master Harry Woodruff

THE BOSTON THEATRE

thian, Jr.; Prompter, L. J. McCarty; Musical Director, N. Lothian; Treasurer, John M. Ward; Comptroller, Henry Morrison; Business Agent, H. A. M'Glenen. Of the dramatic company, Otis Skinner and Harry Woodruff are now successful stars. Mark Price, Leslie Allen, M. J. Jordan, J. W. Taylor, H. A. Cripps, and E. Y. Backus are still in the theatrical profession. Margaret Lanner has been lost sight of by the

present writer. Rachel Noah and Mrs. Pennoyer are living in retirement in Boston. All the others have joined the silent majority.

The season opened on August 23, with a three weeks' run of "Hearts of Oak," introducing James A. Herne, Frank E. Aiken, W. H. Crompton, Genevieve Rogers, and others.

Colonel Ingersoll lectured on "Liberty" on Sunday evening August 29.

F. S. Chanfrau came for his annual engagement on September 13, in the ever-popular "Kit," for only two weeks this time.

Annie Pixley, supported by John McDonough and her own company, played "M'liss" for two weeks, beginning September 27.

Leavitt's Grand English Opera Burlesque Company sang the burlesque of "Carmen" the week of October 11, and "La Fille du Tambour Major" the week of October 18. This



Annie Pixley

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company was headed by Selina Delaro and Marie Williams and included such artists as Alma Stanley, Fannie Wentworth, Adelaide Praeger, Daisy Ramsden, Camille Delmar, Lizzie Mulholland, James A. Meade, and Mat Robson.

The house having been closed on Monday, A. D'Ennery and Jules Verne's spectacular drama, "The Voyagers in Southern Seas, or the Children of Captain Grant," was produced on Tuesday, October 26, 1880, with this cast:

Captain Grant	Frank Lawlor.
Paganel	C. Leslie Allen.
Bob	D. J. Maguinnis.
Ayrton	Mark M. Price.
Lord Glenarvon	Otis Skinner.
Thalcave	George R. Parks.
Burck	M. J. Jordan.
Mulray	John T. Craven.
Captain Wilson	S. E. Springer.
Dick	H. E. Chase.
Forster	E. Y. Backus.
Guide	H. A. Cripps.
Hotel Keeper	Arthur Moulton.
Lady Arabella	Mrs. M. A. Pennoyer.
James Grant	Rachel Noah.
Mary Grant	Mary Tucker.
Robert Grant	Master Harry Woodruff.
Elmina	Charlene Weidman.

This piece ran until Christmas. A ballet was imported from Europe, with Elena Cornalba and Ernestina Bossi as premières, Gigia Ripamonti, Maurée Maréchal, Leonilda Del Santis, and Michaela Nappa as secondas, and Ariel the Flying Dancer as a special feature. Marie Bonfanti later replaced Cornalba as première, the latter being compelled by

THE BOSTON THEATRE

illness to return home. Costumes, models, and designs were brought from London and Paris, the entire production being on a more lavish scale than had ever before been seen in this country. This was the first of the Boston Theatre spectacles to gain fame throughout the country, and was followed in after-years by many more of its kind.

Several Sunday concerts were heard about this time, with such special features as the Spanish Students, Jules Levy, the Boston Cadet Band, etc.

Mapleson's Opera Company began a three weeks' season on December 27, the principals

being Gerster, Valleria, Cary, De Belocca, Dotti, Campanini, Del Puente, Ravelli, and

Galassi. The only new opera to be given was Boito's "Mefistofele."



Elena Cornalba



Anna de Belocca

Joseph Proctor, supported by the regular company, played "Nick of the Woods," on the evening of January 1, 1881.

The Blanche Roosevelt English Opera Company presented on January 10, for the first time on any stage, Alfred Cellier's opera, "The Masque of Pandora," which was adapted from Longfellow's

Marie Bonfanti

THE SEASON OF 1880-81

poem of the same name. The singers were Blanche Roosevelt, Charlotte Hutchings, Rica Murilli, Florence Durant, Annie A. Whitcomb, Hugh Talbot, J. S. Greensfelder, and W. S. Daboll. The piece fell flat and ran but two weeks.

Constantine Sternberg, Letitia Fritsch, and Wilhelmj were heard in concert on January 16 and 30.

Denman Thompson in "Joshua Whitcomb," supported by his own company, played three weeks, opening on January 24.

Mary Anderson, with her own company headed by Atkins Lawrence and Milnes Levick, occupied the house for the next fortnight, presenting "Love,"

"Evadne," "Ingomar," "Fazio," "Romeo and Juliet," "The Hunchback," "Ion," and "The Lady of Lyons." In the latter play she had the assistance of George Riddle as Claude Melnotte.

The Ideal Opera Company followed for three weeks, beginning on February 28, presenting "The Pirates of Penzance," "The Bells of Corneville" (another name for "The Chimes of Normandy"), "Olivette," and "Fatinitza." Myron W. Whitney, Tom Karl, H. C. Barnabee,



Blanche Roosevelt



Henry Wadsworth Longfellow

THE BOSTON THEATRE

George Frothingham, W. H. Macdonald, Adelaide Phillips, Marie Stone, and Geraldine Ulmar were in the company at that time.



Constantine Sternberg

“Pour Prendre Congé,” an imitation of the Hanlon Brothers’ “Le Voyage en Suisse,” was played for one week, with Emmerson, Clark and the Daly Brothers, Richard Golden, W. H. Bartholomew, and Dora Wiley in the cast, closing forever on the evening of March 26.

Sarah Bernhardt made her first appearances in the Boston Theatre during the week of March 28, these plays being rendered in the French language: “Camille,” “L’Etrangère,” “Frou Frou,” “Hernani,” “Adrienne Lecouvreur,” and “La Princesse Georges.”

Frank Mayo played “The Streets of New York” the week of April 4, and Ingersoll lectured on “Some Reasons Why” on Sunday, April 10.

Colonel Mapleson brought his Italian Opera Company back again for the week of April 11, his daughter-in-law, Marie Roze, being added to his forces.

Rice’s Surprise Party appeared for three weeks beginning April 18 in “Prince Achmet,” “Hiawatha,” “Revels,” and “Babes in the



Geraldine Ulmar

THE SEASON OF 1880-81

Wood," his company including Henry E. Dixey, John Gourlay, John A. Mackay, George W. Howard, Topsy Venn, Jennie Yeams, May Livingston, Carrie Perkins, Marion Singer, and Venie Bennett.

Mahn's Comic Opera Company sang for one week commencing May 9, in "Boccaccio" and "Donna Juanita," the principals being Jeannie Winston, Janet Edmundson, Rose Leighton, Marie Somerville, Wallace McCreety, Ellis Ryse, Vincent Hogan, W. A. Morgan, and Arthur A. Bell, the last-named gentleman being the husband of Jeannie Winston, the star of the organization.



Sarah Bernhardt



Jeannie Winston

The Ideals returned for the week of May 16, singing "The Bells of Corneville," "Olivette," "Fatinitza," "The Bohemian Girl," and "Pinafore."

D'Oyley Carte and E. E. Rice's Opera Company sang "Billee Taylor" for the fortnight commencing May 23, the company including J. H. Ryley, W. H. Seymour, A. W. F. McCollin, William Hamilton, Arnold Breedon, Rachel San-

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ger, Rose Chapelle, Nellie Mortimer, and Carrie Burton. The "Billee Taylor" hornpipe was danced by Lizzie Simms. It was during this engagement that H. A. Cripps, who had been playing small parts in this theatre for several years, took at short notice the part of Sir Mincing Lane, W. H. Seymour having been called away by the death of his mother. Mr. Cripps acquitted himself so admirably that he was engaged by the managers of the company and thus started on a career in musical comedy in which he has been successful ever since, either as singer, stage-manager, or leader of orchestra.

H. A. M'Glenen had a benefit on June 13, when Barton Hill appeared in "Don Cæsar de Bazan," George Riddle was seen as Caliban in a scene from "The Tempest," and the Boston Opera Company sang "Betsy Baker."

The season closed on June 17 with a benefit to Rachel Noah and Henry Morrison.

CHAPTER XXX

THE SEASON OF 1881-82

BEGINNING with this season a double company was maintained, in order that productions might be made in the theatre and on the road at the same time. William Redmund was the new leading man, having been engaged by Eugene Tompkins in London. He afterwards married Mrs. Thomas Barry, the leading lady, and they starred together for several years. The roster of the double company was as follows: William Redmund, L. M. McCormack, D. J. Maguinnis, John E. Ince, J. H. Fitzpatrick, George R. Parks, John T. Craven, S. E. Springer, H. E. Chase, E. Y. Backus, W. E.



William Redmund as Michael Strogoff



George R. Parks

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Davis, John P. Endres, E. H. Allen, Raymond Finley, W. R. Falls, E. P. Brown, Arthur Moulton, J. W. Taylor, Frank Burbeck, Maurice Barrymore, Frazer Coulter, George H. Griffiths, Mark Price, E. A. Eberle, Charles Kent, E. D. Tannehill, Howard Gould, Mrs. Barry, Rachel Noah, Annie Proctor, Victoria Cameron, Kate Meek, Clara Fisher Mae-

der, Edith Kingdon, Rosa France, Helen Leigh, and Emma Chase. Fred Stinson was the business manager of the traveling company and Quincy Kilby treasurer.

The Rice - Goodwin Lyric Comedy Company opened the season on August 22, 1881, with five nights and two matinees of "Billee Taylor," the singers being Eugene Clarke, H. E. Dixey, Signor Brocolini, George Frothingham, A. W. F. McCollin, Rose Temple, Irene Perry, Emma Burgess, and Rose Dana.

John T. Craven in "Kit"



M. B. Leavitt's Gigantean Minstrels played on Saturday evening, August 27, and all of the ensuing week, the company including the old-time minstrels Dan Emmett, Sam Sanford, Archie Hughes, and Dave Reed; other members being Val Vose, Sanford and Wilson, Wood, Beasley, and the Weston Brothers, Lew Benedict, Wood and West, and Charles V. Seamon and the Girard Brothers.

F. S. Chanfrau followed on September 5 with two weeks of "Kit," Mrs. Chanfrau appearing at the Saturday matinees in "East Lynne."

Annie Pixley was seen for a fortnight beginning September

THE SEASON OF 1881-82



The Boston Theatre draped in memory of President Garfield,
September 20, 1881

19 in "M'liss." On account of the death of President Garfield, the theatre was closed on the evenings of September 20 and 21, and again on the 26th, the day of his funeral.

The first great production of the season was Jules Verne's spectacular drama, "Michael Strogoff," which was given an

THE BOSTON THEATRE

elaborate presentation on Wednesday evening, October 5, the house having been closed on Monday and Tuesday for rehearsals. Money was freely spent upon the production and a large ballet was engaged, trained by Bibeyran Mamert and headed by Amalia Lepri. Costumes, armors, and weapons were again imported from Europe, a large number of horses were used in the military scenes, and much lavish and beautiful scenery was constructed. "Michael Strogoff" was a great success and ran eleven weeks. The cast was:

Michael Strogoff	William Redmund.
Ivan Ogareff	L. M. McCormack.
O'Brien, <i>Herald Correspondent</i>	D. J. Maguinnis.
Jolivet, of the <i>Figaro</i>	John E. Ince.
Governor of Moscow	J. H. Fitzpatrick.
The Emir Feofar	George R. Parks.
Grand Duke	S. E. Springer.
Innkeeper	John T. Craven.
Tartar Officer	H. E. Chase.
General Kiezoff	E. Y. Backus.
Chief of Police	W. E. Davis.
Telegraph Operator	John T. Craven.
Tartar Sergeant	J. P. Endres, Jr.
Aide-de-Camp to the Governor of Moscow	E. H. Allen.
Aide-de-Camp to Grand Duke	R. S. Finley.
Peter, Inn Servant	F. R. Waters.
Grand Priest	H. A. Hartshorn.
General Warrenzoff	W. D. Graham.
First Traveler	W. D. Evans.
Second Traveler	F. B. Whall.
First Fugitive	J. J. Williams.
Second Fugitive	W. R. Falls.
Boatman	J. C. Talbot
Marfa Strogoff	Mrs. Thomas Barry.
Nadia	Rachel Noah.
Sangarre	Annie E. Proctor.

THE SEASON OF 1881-82

Camilla Urso, Teresa Carreno and the Meigs sisters were heard in concert on Sunday evening, October 23 and 30.

Her Majesty's Opera Company opened a two weeks' season on December 26, the artists including Minnie Hauk, Emma



Nellie Poole
Jennie Prescott

Ida Francis
Evaline Stetson

Ballet Group, from "Michael Strogoff"

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John E. Ince in "Michael Strogoff"

pany, began on January 9 a two weeks' engagement in "Virginius," "The Gladiator," "Othello," "Brutus," "King Lear," and "Ingomar."

Denman Thompson followed on January 23 with three weeks of "Joshua Whitcomb."

Sam Hague's Operatic Minstrels gave a concert on the evening of February 12.

Mary Anderson, supported by her own company, including William Harris, J. B. Studley, and Robert

Juch, Paolina Rossini, Marie Vachot, Valerga, Dotti, Campanini, Galassi, Prevost, Del Puente, and Novara. Malvina Cavallazzi was the première danseuse.

At the Elks' Benefit on January 5, 1882, Thomas W. Keene, Mr. and Mrs. George S. Knight, Walter Emerson, Cool Burgess, Maffitt and Bartholomew, and others appeared.

John McCullough, supported by Edmund Collier, Kate Forsyth, and his own com-



Camilla Urso



Mrs. Barry

Rachel Noah William Redmund John E. Ince D. J. Maguinnis

The Raft Scene in "Michael Strogoff"

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Downing, came on February 13 for two weeks, being seen in "Ingomar," "Love," "The Daughter of Roland," "Evadne,"

"Pygmalion and Galatea," and "Romeo and Juliet." On the evening of February 25 she appeared in the latter play, with Joseph Haworth as Romeo.



Rosa France in
"The World"

The Ideal Opera Company played a three weeks' engagement, commencing February 27, presenting "The Bells of Corneville," "The Mascot," "The Bohemian Girl," "The Musketeers," "The Pirates of Penzance," "Fatinitza," "Olivette," "Pinafore," and "The Czar and Carpenter."

"The World," a melodrama by Paul Merritt, Henry Pettitt, and Augustus Harris, which had had a long and successful run at the Drury Lane Theatre, London, was given an elaborate production on March 21, 1882,

and ran eleven weeks to some of the most profitable business the theatre has ever known. Appended is the cast:

Sir Clement Huntingford
Harry Huntingford
Mo Jewell
Martin Bashford
Blackstone
Lumley
Owen
Ned
Dr. Wyndham
Dr. Hawkes

William Redmund.
George R. Parks.
D. J. Maguinnis.
Mark M. Price.
D. J. Sullivan.
E. A. Eberle.
Charles Kent.
Rosa France.
J. P. Endres, Jr.
E. H. Allen.



The Blinding Scene in "Michael Strogoff"

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Locksley	F. R. Waters.
Rushton	W. Graham.
Lawrence	J. J. Williams.
Captain Pearson	J. G. Holland.
Marshall	W. D. Evans.
Joe	J. C. Talbot (Lawrence McCarty.)
Commissioner in Lunacy	Howard Gould.
Detective	H. R. Whall.
Mabel Huntingford	Mrs. Thomas Barry.
Mary Blythe	Annie E. Proctor.

Howard Gould, who played the small part of the Commissioner in Lunacy, remained in the company only a few months. After leaving here he rose rapidly to the position of leading man and was starred by Daniel Frohman in "The Prisoner of Zenda," "Rupert of Hentzau," and "The Colonial Girl."

While "The World" was being presented in the theatre, another company was playing it on tour through New England to extremely gratifying receipts.

Hague's Minstrels were heard again on Sunday, April 23.

Colonel Ingersoll lectured on Sunday evening, April 30, on "Talmagian Theology."



Howard Gould

On the afternoon of May 24 a testimonial benefit was given to Eugene Tompkins, John McCullough playing a scene from "Virginius," the stock company giving a scene from "The Lady of Lyons," George Riddle a scene from "Œdipus Tyrannus," in the original Greek, and John T. Raymond playing in the farce, "Slasher and

THE SEASON OF 1881-82

Crasher." In the latter piece D. J. Maguinnis was also billed to appear, but when rehearsal time came it was discovered that Raymond and Maguinnis had both studied the same part. John T. Craven was hurriedly enlisted for the part of Crasher, while Mr. Maguinnis sang "The Christening" for his share of the entertainment.

H. A. M'Glenen had a benefit on May 31, when John McCullough and Mary Anderson were seen together in "Ingo-mar."

C. H. Smith's Double "Uncle Tom's Cabin" Company, with two Topsys, two Marks, and an unusual number of bloodhounds and donkeys, began a two weeks' run on June 5, closing the season on June 17.

A short summer season of Braham and Scanlon's Miniature Opera Company, in "Patience," was given from July 8 to 20 inclusive. The membership included Ida Mulle, Arthur Dunn, Jennie Dunn, Marguerite Fish, and Augustus Heckler, Jr.



President Chester A. Arthur

CHAPTER XXXI THE SEASON OF 1882-83

THE company for the season of 1882-83 consisted of William Redmund, Charles H. Vandenhoff, Frazer Coulter, D. J. Maguinnis, E. A. Eberle, Charles Kent, John T. Craven, Walter Edwards, H. N. Wilson, W. A. Paul, Frank Oakes Rose, S. E. Springer, H. E. Chase, E. Y. Backus, Thomas H. McGrath, Phineas Leach, Stuart Clarke, J. P. Endres, Jr., Howard Gould, W. E. Davis, W. R. Falls, D. J. Sullivan,

THE SEASON OF 1882-83

J. J. Williams, J. W. Taylor, R. G. Wilson, J. W. Lanergan, Master Tommy Russell, Mrs. Barry, Rachel Noah, Louise Muldener, Edith Kingdon, Grace Thorne, Rosa France, Mrs. E. A. Eberle, Lizzie Anderson, Mrs. T. M. Hunter, Ella Mayer, and Eleanor Merron. Fred Stinson retired from and Frank Carlos Griffith was added to the staff of the traveling company.

The season opened with Henry Pettitt and George Conquest's drama, "A Free Pardon," which had been acted in England under the name of "Queen's Evidence." This was produced on August 14 and ran three weeks. The cast was as follows:

Gilbert Medland and Philip Stanfield	William Redmund.
Matthew Thornton	Frazer Coulter.
Isaacs and Jonas Levant	D. J. Maguinnis.
Sir Frederic Sydney	E. A. Eberle.
Walter Wynford	Frank Oakes Rose.
Joe	John T. Craven.
Arthur	Master Tommy Russell.
Peter	Howard Gould.
Kate Medland	Mrs. Thomas Barry.
Ada Somers and Miss Sydney	Rachel Noah.
Laura Sydney	Grace Thorne.

F. S. Chanfrau came on September 4 for his customary fortnight of "Kit."

Henry Pettitt and Augustus Harris's melodrama, "Youth," another Drury Lane success, was produced on September 19 and ran ten weeks. This was a military play which enlisted



James E. Murdoch

THE BOSTON THEATRE



S. E. Springer in
"Youth"



Grace Thorne in
"Youth"

the services of a large number of supernumeraries in the embarkation and battle scenes. A Gatling gun was used on the stage for the first time in this country and a tally-ho coach drawn by four horses was driven upon the stage and circled about, an evolution impossible on any other stage in the city. Particular attention was paid to correctness and design in the military uniforms, and the white helmets, since so common in our own army uniforms, were seen here for the first time. The cast of "Youth" was:

Reverend Joseph Darlington	E. A. Eberle.
Frank Darlington	William Redmund.
Colonel Dalton	S. E. Springer.
Major Randal Reckly	Frazer Coulter.
Captain Lord Loverton	E. Y. Backus.
Captain the Honorable Arthur Lavender	H. E. Chase.
Willie Spratley	Grace Thorne.
Larry O'Pheysey	D. J. Maguinnis.
Tom Gardham	Charles Kent.
Slaughterford	D. J. Sullivan.
Deputy Governor of the Prison	Thomas H. McGrath.
Swinton	H. Hartford.
Fowler	Frederick Lander.

THE SEASON OF 1882-83

Detective	Charles Witherell.
Afghan Chief	J. W. Taylor.
Mrs. Walsingham	Mrs. Thomas Barry.
Mrs. Darlington	Mrs. E. A. Eberle.
Eve de Malvoisie	Louise Muldener.
Amy Athol	Margaret Johnson.
Kitty Athol	Fannie B. Merrill.
Alice Wenlock	Annie E. Proctor.
Bessie	Ella Mayer.

On Sunday evenings during the run of "Youth" concerts were given by Clara Louise Kellogg and by Gilmore's Band, and James E. Murdoch was heard in readings.

On the evening of October 16, 1882, President Chester A. Arthur, accompanied by Secretaries Lincoln and Chandler, Private Secretary Phillips, Assistant Postmaster-General Hatton, and Mayor Samuel A. Green, attended the performance of "Youth." The party left the theatre by way of the stage-door and were given a military salute by the soldiers in the play.

Bartley Campbell's drama "The White Slave," was next given by the stock company for four weeks beginning November 27, with this cast :



Primrose and West

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Clay Britton	William Redmund.
William Lacy	Frazer Coulter.
Patrick Henry Stitch	D. J. Maguinnis.
Judge Hardin	J. W. Lanergan.
Job	E. A. Eberle.
Clem	S. E. Springer.
Jack Hazelton	H. E. Chase.
Natchez Jim	H. E. Chase.
Captain Stryker	D. J. Sullivan.
Bancroft	Phineas Leach.
Little Jim	Little Lulu.
Count Strain	Stuart Clarke.
Jamison	Frederick Lander.
Barkeeper	R. S. Finley.
First Passenger	Charles Witherell.
Lisa, the White Slave	Louise Muldener.
Nance	Mrs. Thomas Barry.
Daphne	Ellen Cummins.
Mrs. Lee	Mrs. E. A. Eberle.
Lettie Lee	Grace Thorne.
Aunt Martha	Ella Mayer.

“The World” was revived on December 25 for a three weeks’ run.

Celia Logan lectured on “Actresses” on Sunday evening, December 10 and Harry W. French spoke on “The Land of the Midnight Sun” on January 7.

John McCullough, supported by his own company, played the weeks of January 15, 22, and 29, 1883, in his repertory of tragic rôles.

Gounod’s Sacred Trilogy, “The Redemption,” was heard for the first time in Boston on Sunday, January 21, 1883, the presentation being by local musicians.

THE SEASON OF 1882-83

Thatcher, Primrose and West's Minstrels were heard for six days commencing February 5, the company including George Thatcher, Primrose and West, Hughey Dougherty, Billy Rice, the three Rankins, Frank McNish, Burt Sheppard, Frank Howard, George Turner, Charles Queen, and Howe and Bell.

Mary Anderson opened on February 12 a two weeks' engagement, supported by her own company, no new plays being presented.



Albani



Ravelli

George Riddle played Romeo with her on February 24.

Mapleson began a two weeks' season of Italian opera on February 26, his chief singers being Adelina Patti, Albani, Fursch-Madi, Scalchi, Nicolini, Ravelli, Mierzwinski, Galassi, and Frapolli. They sang "L'Africaine," "La Sonnambula,"

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bula," "Linda di Chamouni," "William Tell," "Il Trovatore," "La Traviata," "Faust," "Lohengrin," "The Flying Dutchman," "Semiramide," and "Martha."

Leopold Damrosch and his New York Orchestra gave a concert on Sunday, March 11, assisted by Isidora Martinez and Teresa Carreno.



Leopold Damrosch

Barlow, Wilson and Company's Minstrels were seen the week of March 12, the company comprising Milt G. Barlow, George Wilson, Luke Schoolcraft, George H. Coes, Happy Cal Wagner, Barney Fagan, the Clipper Quartette, the Four Aces, Wood and West, Eddie Fox, and others.

"Fifty Thousand Pounds, a Story of Pluck," another Drury Lane melodrama by Pettitt and Harris, was given a costly production on March 20, but did not attract the public and was withdrawn after five weeks. The cast was as follows:

Jack Springfield	William Redmund.
Stephen Clinton	Frazer Coulter.
George Maitland	Charles Kent.
Bevis Marks	E. A. Eberle.
John Templeton	S. E. Springer.
Peter Keene	D. J. Maguinnis.
William Martin	E. Y. Backus.
Matthew Locke	H. E. Chase.
George Tullock	J. W. Taylor.
Jem Grimes	D. J. Sullivan.
Robert Arnold	Charles Witherell.
Tom Bones	R. S. Finley.

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Jerry Grinstone	E. P. Brown.
Florence Templeton	Louise Muldener.
Ellen Maitland	Edith Kingdon.
Mary Keene	Grace Thorne.
Polly Burt	Rachel Noah.
Dorothy Butler	Rosa France.
Nellie	Little Lulu.

Reverend E. E. Hale preached in the theatre on Sunday evening, February 11, Robert Collyer, February 25, Warren H. Cudworth, March 18, Brooke Herford on March 25, M. J. Savage on April 1, and Mrs. Mary A. Livermore on April 8, 1883.

At the Actors' Fund Benefit on the afternoon of April 12, the volunteers were Leavitt's Gigantean Minstrels, Mr. and Mrs. W. J. Florence, Corinne, Walter Emerson, the Boston Theatre Company, the Temple Quartette, Aldrich and Parsloe, the Olympia Quartette, Purdy the Skater, the Big Four, and the "Iolanthe" Company.

"Love and Money," a drama by Charles Reade and Henry Pettitt, was given its first American representation on April 23 and ran two weeks, with this cast:

William Hope	William Redmund.
Leonard Monkton	Frazer Coulter.
Robert Bartley	E. A. Eberle.
Colonel Clifford	S. E. Springer.
Walter Clifford	H. E. Chase.
Henry Fitzroy	John T. Craven.
Bob Burnley	Charles Kent.



Mary A. Livermore

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Jem Seaton	E. P. Brown.
John Powers	D. J. Sullivan.
Mary Bartley	Edith Kingdon.
Julia Clifford	Grace Thorne.
Lucy Monkton	Rachel Noah.
Nurse Parker	Maggie Johnson.

Napier Lothian had a benefit on the afternoon of May 2 when Lotta appeared as Musette to his Billy Bokus.

J. C. Duff's Standard Opera Company sang "Heart and Hand" for two weeks commencing May 7, the principal artists being J. H. Ryley, George Sweet, Wallace McCreery, H. W. Montgomery, Marie Conron, Hatty Richardson, and Rosa Cooke.



Edith Kingdon in 1882

Carl Herrmann's Original Thalia Comic Opera Company, under the directorship of Heinrich Conried, sang Ludwig Englander's opera "The Prince Consort" in German for the week of May 21.

J. H. Haverly's Mastodon Minstrels appeared the week of May 28, the entertainers being Billy Emerson, Pete Mack, Johnson and Powers, E. M. Hall, E. M. Kayne, Callan, Haley and Callan, the Girard Brothers, Billy Richardson, the Gorman Brothers, and others.

The theatre was rented to T. Slater Smith for four weeks from June 11, it having been closed for one week.

THE SEASON OF 1882-83



Madame Fursch-Madi



Corinne in 1882

Harry Meredith filled the entire time with his own drama,
“Ranch 10,” at reduced prices, the season finally closing
on Saturday,
July 7.



John T. Craven and Grace Thorne
in “Love and Money”

The Continental Guards of New Orleans gave military tableaux on Saturday afternoon and evening, June 16, 1883. The performances were under the auspices of the National Lancers of Boston.



D. J. Maguinnis in
“£50,000”

CHAPTER XXXII

THE SEASON OF 1883-84

THE company for the season of 1883-84 included: William Redmund, Frazer Coulter, Walter Reynolds, Hamilton Harris, Frank M. Norcross, E. A. Eberle, Charles Kent, John T. Craven, Edwin Milliken, S. E. Springer, H. E. Chase, E. Y. Backus, Frank Lamb, Phineas Leach, Stuart Clarke, W. E. Davis, W. R. Falls, J. J. Williams, J. W. Taylor, E. P. Brown, Will S. Ingersoll, R. C. Hudson, J. A. Hendrie, C. H. Currier, R. S. Finley, Mrs. Barry, Rachel Noah, Edith Kingdon, Grace Thorne, Katie Wilson, May Newman, Rosa France, and Lillian Calef. The business and stage staffs were not changed.

Edith Kingdon, who was a member of this company for three seasons, went in the autumn of 1884 to Daly's Theatre in New York, where she remained until her marriage to George Gould, the railroad magnate.

Grace Thorne, who was the daughter of Charles R. Thorne, Jr., the former leading man of the theatre, was married later to Frazer Coulter, who became the leading man in 1884-85.

Edwin Milliken, who had been a fa-



Frazer Coulter

THE SEASON OF 1883-84

vorite Boston amateur before going on the stage in 1876, was with the company but a few weeks when he was taken ill of typhoid fever, from which he died in Chicago early in March, 1884.

May Newman afterward starred in "The White Slave" and other melodramas, but retired on her marriage to her manager, Mr. Harry Kennedy.

Thatcher, Primrose and West's Minstrels opened the season with the week of August 27, 1883.

F. S. Chanfrau's ever-welcome fortnight of "Kit" began on September 3.

The great event of the season was the production of the spectacular drama, "Jalma," which was written for the theatre by Charles Gayler, the veteran playwright. This was financially the most successful spectacle ever presented in the Boston Theatre and ran twelve weeks to very large receipts. The play in itself was not of much consequence, except as a vehicle for gorgeous display, though its title was an excellent one for advertising, being short, catchy, and easy to pronounce. Bibeyran Mamert was engaged to produce the ballet, whose members were imported from abroad as usual. Rosina Viale and Lucia Cormani were the premières danseuses, and a particularly attractive quartette of secondas consisted of Pattie, Marie, Page, and Clifton. The greatest feature of all was "The March of the Silver Army," in which were shown more than one hundred girls, clad in costly armors, who marched down



Rachel Noah

THE BOSTON THEATRE

a lofty staircase studded with enormous jewels, within a palace whose walls were similarly emblazoned. The entire scene was bathed in a glow from myriad calcium lights and surpassed anything heretofore seen on this side of the Atlantic. The original date of production was Wednesday, September 19, 1883, and the cast was as follows:

Jalma	William Redmund.
Albrazon	Frazer Coulter.
Tric-Trac	Frank E. Lamb.
Prince Rajahmah	E. Y. Backus.
Prince Beulah	C. H. Currier.
Ahib	R. S. Finley.
Droga	D. J. Sullivan.
Phibo	S. E. Springer.
Tarciosa	Mrs. Thomas Barry.
Princess Meta	Edith Kingdon.
Prismina	Grace Thorne.
Fiametta	Katie Wilson.
Falahdeen	Rosa France.

“Jalma” was taken on tour and met with great success in Philadelphia, Baltimore, Chicago, and elsewhere. It was never played in New York, and strange as it may seem, despite its great achievements as a money-maker, it has never been revived since that season.

On Friday afternoon, November 30, 1883, a testimonial was given to Joseph Proctor in honor of the fiftieth anniversary of his first appearance on the stage. In a scene from “Damon and Pythias” Mr. Proctor was seen as Damon, the part which he had played at his début in the Warren Theatre in Boston on November 29, 1833, William Redmund being the Pythias on this occasion. Lawrence Barrett and Wyzeman Marshall



Katie Wilson
Frazer Coulter
Miss Powers
Lucia Cormani

Edith Kingdon
William Redmund
S. E. Springer
Rosina Viale

Mrs. Barry
Frank Lamb
Grace Thorne
Rosa France

Jalma — 1883

THE BOSTON THEATRE



Ellen Terry

played the quarrel scene of Cassius and Brutus from "Julius Cæsar" and volunteers were seen from the other theatres in the city.



Henry Irving

Henry Irving, Ellen Terry, and the Lyceum Theatre Company of London made their first Boston appearances during the weeks of December 10 and 17, 1883. The opening bill was "Louis XI," in which Miss Terry did not appear, she being reserved for the presentation of "The

THE SEASON OF 1883-84

"Merchant of Venice," on Wednesday, December 12. This play continued the remainder of the week until Saturday night, when "The Captain of the Watch" and "The Bells" were seen, without Miss Terry. For the second week "Charles I," "The Lyons Mail," "Hamlet," "The Bells," and "The Belle's Stratagem" were given, both artists being in the double bill of the last two pieces on Saturday night.

Haverly's Mastodon Minstrels appeared for two days, December 24 and 25, with the customary holiday matinée.



Viola Allen



Marcella Sembrich in 1883

Henry E. Abbey's Grand Italian Opera Company opened on Wednesday evening December 26, and remained until January 5, the principal artists being Christine Nilsson, Marcella Sembrich, Fursch-Madi, Valleria, Trebelli, Scalchi, Campanini, Capoul, Stagno, and Del Puente. The only novelty heard was "La Gioconda," which had its première on January 1, 1884.

John McCullough, sup-

THE BOSTON THEATRE

ported by his own company, began a three weeks' stay on January 7, his leading man being Joseph Haworth and his leading lady Viola Allen. This was Mr. McCullough's final engagement in the Boston Theatre, Richard III being the last part he was seen in, on Saturday evening, January 26, 1884.



Margaret Mather

Thatcher, Primrose and West's Minstrels returned for the week of January 28, 1884, when they played to the astonishingly large receipts of \$14,188.50 in one week of eight performances. These receipts for a minstrel company have never been approached at any theatre in the world at regular prices, and they are all the more notable in that there was no holiday or anything in the way of outside attraction to add to the drawing powers of the company

itself. At the previous visit of the same company earlier in the season the receipts were excellent, but in no way phenomenal.

Margaret Mather played her first starring engagement here at this time, opening on February 4, and remaining three weeks. Alexander Salvini and Milnes Levick were her leading men and her repertoire consisted of "Romeo and Juliet," "Leah," "As You Like



Alexander Salvini

THE SEASON OF 1883-84

It," "The Lady of Lyons," and "The Hunchback." Henry Irving and Ellen Terry returned for the week of February 25, adding "Much Ado About Nothing" to their former list of plays. The receipts for this single week were the largest that Mr. Irving had ever played to in one week in his life, \$24,089.50.

Henry Abbey's Italian Opera Company sang again during the week of March 2 with the same singers as before, the offerings being "Hamlet," "Mefistofele," "Roberto il Diablo," "Don Giovanni," "Le Prophète," "The Barber of Seville," and "La Gioconda."

Denman Thompson was seen for only a single week this season, that of March 9, when he played "Joshua Whitcomb."

"The Silver King," a drama by Henry Arthur Jones and Henry Herman, was produced on March 17 and ran six weeks, though the receipts were disappointing. The cast was:

Wilfred Denver	William Redmund.
Nellie Denver	Mrs. Thomas Barry.
Cissy	May Germon.
Ned	Alice Pierce.
Daniel Jaikes	D. J. Maguinnis.
Capt. Herbert Skinner, known as "The Spider"	Frazer Coulter.
Sam Baxter, a Detective	Charles Kent.
Elijah Coombes	E. A. Eberle.
Harry Corkett	John T. Craven.
Cripps	H. E. Chase.
Frank Selwyn	Will S. Ingersoll.
Geoffrey Ware	R. C. Hudson.
Parkyn	Phineas Leach.
Tremens, a Tipsy Passenger	Walter Burton.
Bilcher	Charles E. Lothian.
Tubbs	Edward A. Page.
Gaffer Pottle	Walter Burton.

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Leaker	E. P. Brown.
Teddy	T. S. Witherell.
Railway Inspector	J. A. Hendrie.
Railway Porter	J. B. Sturtevant.
Mr. Binks	J. J. Williams.
Mr. Bronson	R. S. Finley.
Detective	E. P. Brown.
Servant to Skinner	J. G. Munroe.
Newsboy	Master Jack Jacobs.
Olive Skinner	Rachel Noah.
Tabitha Durden	Emma Jones.
Susy	Lillian Calef.
Mrs. Gammage	Bessie Ginty.

Frank Mayo played "The Streets of New York" the week of April 28.

"Jalma" returned on May 5 and remained three weeks, but its receipts were much smaller than during the previous engagement, it being an almost invariable rule that breaking the run of a play is fatal to its drawing capabilities.

Ingersoll lectured on "Orthodoxy" on Sunday, May 11.

For the week of May 26 the theatre was dark, excepting on Wednesday evening, when H. A. M'Glenen had his annual benefit.

Bartholomew's Equine Paradox, a troupe of highly trained horses, opened on June 2 and continued four weeks, closing the season on June 28. The performance of Saturday morning, June 14, was entirely free to all children under twelve, while the performance of Monday evening, June 16, was free to all truckmen and teamsters, no money being taken on either occasion.

CHAPTER XXXIII

THE SEASON OF 1884-85

THE season of 1884-85 proved to be an eventful one for the theatre, for it was the last in which a stock company was regularly engaged, as since that time the actors have been engaged especially for their parts in the productions which have been made, and not for the entire season.

Orlando Tompkins died on November 29, 1884, after twenty years of management which had been crowned by success. Henry Morrison, who had been comptroller of the theatre for the same period, fell ill during the year and never was able to return to his post of duty. John M. Ward, who had been in the box-office of the establishment for a period of twenty-six years, retired from theatrical business at the end of this season. Napier Lothian, Jr., who had been connected with the establishment as call-boy, prompter, and stage-manager since 1870, left at the end of the year, and Annie Endress concluded her term of service as costumer.



John M. Ward
Ticket-Agent and Treasurer for
twenty-six years

The company this season was composed of both actors and singers, as a musical production was made in the theatre at the same time that "The Silver King" and "Youth" were being played on the road. The roster was as

THE BOSTON THEATRE

follows: Frazer Coulter, D. J. Maguinnis, John T. Craven, E. A. Eberle, Frank M. Burbeck, John D. Gilbert, H. E. Chase, Gus Kammerlee, Fred P. Ham, Phineas Leach, T. H. Magrath, E. Y. Backus, D. J. Sullivan, W. S. Ingersoll, E. P. Brown, J. W. Taylor, Louise Paullin, May Stembler, Carrie Burton, Rachel Noah, Grace Thorne, Elma Delaro, Ella Mayer, Norma Wills, Mrs. M. A. Penoyer, Anita Harris, Josie Hall, Blanche Sherwood, Romie Sherwood, Alice Veazie, and May Germon.

Thatcher, Primrose and West's Minstrels filled the opening week, beginning August 25.

F. S. Chanfrau played, in the fortnight commencing September 1, what proved to be his last engagement here in "Kit," as he died soon afterward, having been ill only a short time. This was the thirteenth consecutive autumn and the fourteenth year of "Kit" in this house, and it drew a great deal of money for the house and the star. Mr. Chanfrau's son Henry played the piece for some years after his father's death, but the attractiveness had gone with the first exponent, and it is now no longer seen.

"Zanita," a musical comedy spectacle by Dexter Smith and Eugene Tompkins, was produced on September 16 and ran twelve weeks. This was an even more expensive production than "Jalma." The ballet was led by Antonietta Bella, one of the best dancers and most beautiful women that our stage has seen: Associated with her were Felicita Carozzi, Romilda Vio, Riccio, Pattie, Marie, Eva Clifton, and Rose Beckett. The costume, armors, and scenery were magnificent in the extreme. Electric lights were carried by the dancers for the first time here. Fine singers and quaint comedians were en-



Orlando Tompkins

THE BOSTON THEATRE

gaged, and everything possible was done to make it even a greater success than its predecessor, but it never gained so much favor in the eyes of the public as did "Jalma," whose record has never been equaled in this theatre. The cast of "Zanita" was:

Prince Pepito	Louise Paullin.
Princess Zanita	May Stembler.
Amelia	Elma Delaro.
Prince Huon	Josie Hall.
Cabella	Norma Wills.
Puck	Rosie Sherwood.
Alfredo	Minnie Emerson.
Velvotto	Blanche Sherwood.
King Fossilo	D. J. Maguinnis.
Belot	John D. Gilbert.
Bibo	Fred P. Ham.
Vulgo	Gus Kammerlee.
Drogu	William Tuttle.
Spark	Andrew Metzgar.
Grope	Theo. B. Dilloway.
Delvo	Joseph Byrne.

The theatre was closed on the evening of Tuesday, December 2, 1884, on account of the funeral of Orlando Tompkins, who died the previous Saturday.

Concerts were given on Sunday evenings, November 9 and 16, by the Levy Concert Company, which included Jules Levy, Stella Costa, Ollie Torbett, Constantine Sternberg, Lida Hood Talbot, and Mr. O'Mahoney.

A concert on Sunday, December 7, introduced Clara Louise Kellogg, Alta Pease, Ovide Musin, the Temple Quartette, and Master Leopold Godowsky.

THE SEASON OF 1884-85

The Milan Opera Company, an excellent organization insufficiently financed, appeared for the week of December 8, the chief singers being Maria Peri, Damerini, Orlandi, Marchesi, Wilmant, Fugazzi, and Giannini. "Rigoletto," "Faust," "Il Trovatore," "Aida," "Sonnambula," "Norma," and "The Barber of Seville," were sung, and a concert was given on Sunday, December 14.

Mme. Adelaide Ristori, who played in Italian, while her company used only the English language, was seen the week of December 15 in "Elizabeth," "Marie Antoinette," and "Marie Stuart."

Gilmore's Band, with Emily Spader as soloist, played on Sunday, December 21.

John Rickaby's company in "The Pavements of Paris" played the week of December 22.

Victoria Morosini Huhlskamp, whose chief claim for notoriety lay in the fact that she eloped with her father's coachman, appeared in concert on December 28.

Mapleson's Opera Company began a two weeks' season on December 29, his drawing cards being Patti, Nevada, Fursch-Madi, Scalchi, Dotti, Vicini, Cardinalli, Serbolini, and Giannini, the latter being a recruit from the Milan Opera



Nevada

THE BOSTON THEATRE

Company. The single novelty was "Mirella," which was first sung here on January 1, 1885. Rossini's "Stabat Mater" was given on Sunday, January 4.

Charles F. Atkinson's company in "Peck's Bad Boy" appeared for one night, Saturday, January 10.

Thomas W. Keene, supported by his own company, played "Richard III" the entire week of January 12.

Ingersoll lectured on "Which Way" on Sunday, January 18. He also spoke on "Blasphemy," on April 19.

"The Shadows of a Great City," which was written by L. R. Shewell and was under the management of L. R. Shewell, C. B. and Thomas Jefferson, played the week of January 19.



Scalchi

At the Actors' Fund Benefit on the afternoon of January 22, among other attractions N. C. Goodwin, Jr., played "Those Bells" in imitation of Henry Irving.

Thatcher, Primrose and West's Minstrels began their second visit this season on January 26, and stayed two weeks. Margaret Mather in her legitimate rôles followed for two weeks, commencing February 9. Henry Ludlam, who then played minor parts in her company, has since blossomed into Henry Ludlowe, a Shakespearean star.

The Elks' Benefit on February 17 introduced the McCaull Opera Company in an act from "The Sorcerer," Harry G.

THE SEASON OF 1884-85

Richmond, William Gillette and company in an act from "The Private Secretary," Annie A.

Park, cornetist, Henry Irving and company in an act from "Louis XI," La Petite Louise Marguerite, the Boston Museum Company in an act from "Fantine," Margaret Mather and Frederick Paulding in a scene from "Romeo and Juliet," the Olympia Quartette, Beaudry and Lee, Manchester and Jennings, Andy and Annie Hughes,



Marianne Brandt

Kitty O'Neil, Harry Bloodgood, and the Imperial Banjo Quartette. Lawrence Barrett opened February 23 for two weeks of "Francesca da Rimini," supported by Louis James, Marie Wainwright, and others, following this with two more weeks of "Julius Cæsar," "A Blot in the 'Scutcheon," "Yorick's Love," "Richelieu," "The King's Pleasure," "David Garrick," and "The Merchant of Venice." Denman Thompson came on March 23 for a fortnight of "Joshua Whitecomb." On the evening of Friday, March 27, 1885, during the performance of "Joshua Whitcomb," a child was born in the family circle of the theatre.



Materna.

THE BOSTON THEATRE

The Damrosch Grand German Opera Company, named at this time for Dr. Leopold Damrosch and not as later for his son Walter, filled the fortnight commencing April 6 with "Le Prophète," "Tannhäuser," "Fidelio," "Lohengrin," "La Juive," "Orpheus and Eurydice," "Die Walküre," and "La Dame Blanche." The chief singers were Materna, Brandt, Martinez, Slach, Udvardy, Hock, and Charles R. Adams.

Haverly's American-European Minstrels were seen the week of April 20, their roster including Bob Slavin, Carroll Johnson, the Gorman Brothers, the Quaker City Quartette, Charley Queen, J. M. Norcross, Joseph Garland, Raymond Shaw, Duncan the ventriloquist, and the Cragg Family of gymnasts, who were the first acrobats to appear here in evening dress and to do the four-high fall.

Mapleson's Opera Company returned for the week of April 27.

Minnie Palmer Harry Bloodgood had a benefit on Saturday evening, May 2, when among other attractions "Trial by Jury" was given with a cast which included Walter Pelham, Arthur Wilkinson, and Rose Stella.

Frank Mayo, supported by his own company, played "Nor-deck" the week of May 4, and "The Streets of New York" the week of the 11th.

Minnie Palmer in "My Sweetheart" was the attraction the week of May 18.



Minnie Palmer

THE SEASON OF 1884-85

Atkinson's "Peck's Bad Boy" came for a fortnight commencing May 25.

Napier Lothian had a benefit on May 26, when Maggie Mitchell appeared at a matinée as "Little Barefoot" to the William Peace of Mr. Lothian. Napier Lothian, Jr., also had a benefit on June 10, when Henry T. Chanfrau made his first appearance here in his father's rôle of "Kit." On June 17, 1885, Frazer Coulter took a benefit, when "Richard III" was presented with a different Richard for each act, the exponents being Louis James, Joseph Haworth, Frazer Coulter, Louis Aldrich, and N. C. Goodwin, Jr. This closed the house for the season.

CHAPTER XXXIV

THE SEASON OF 1885-86

EUGENE TOMPKINS succeeded to his father's interest in the firm, whose name now became Hill and Tompkins, with Noble H. Hill as senior partner. The dramatic company was dispensed with and the theatre joined the ranks of the combination houses.

For the season of 1885-86 the staff was as follows: Hill and Tompkins, proprietors; Eugene Tompkins, manager; H. A. M'Glenen, business agent; Noble H. Hill, Jr., treasurer; Lawrence McCarty, stage-manager; Napier Lothian, musical director; Charles S. Getz, J. S. Getz, John Sommer, and Richard Gannon, scenic artists; W. P. Prescott, machinist; J. B. Sullivan, properties; George Sevey, gas engineer; Daniel Hurley and Louis Goulaud, ticket agents; W. H.

Onthank, chief usher, a position which he had held for years and which he retained until a short time before his death in 1895; J. W. Taylor, master of auxiliaries.

The season opened on August 10, 1885, with Barlow, Wilson and Rankin's Minstrels, who remained one week.

Murray and Murphy, in "Our Irish Visitors," played the week of August 17, Loie Fuller being a member of the company.



Lawrence McCarty

THE SEASON OF 1885-86

Thatcher, Primrose and West's Minstrels filled the week of August 24.

The Big Specialty Company was seen for the week of August 31, the performers being Capitola Forrest, Harrington and Johnson, Maud Beverly, Sheehan and Coyne, Valvo, Ella Wesner, Valjean, the Four Shamrocks, Wood, Beasley and the Weston Brothers, and the French Troupe Davene. Joe Coyne, of Sheehan and Coyne, has since become a comic opera star. Annie Pixley followed on September 7 for two weeks, in "M'liss."

The Kiralfy brothers, Imre and Bolossy, presented "Around the World in Eighty Days," on September 21 for two weeks.

"The Shadows of a Great City" played a fortnight, beginning October 5.

Mlle. Rhea then appeared for one week in "Lady Ashley," "The Power of Love," "A Dangerous Game," "Frou-Frou," and "Comedy and Tragedy."

Mme. Judic made her first appearance in Boston on October 26 and remained two weeks, presenting the following plays in the



Judic



Hortense Rhea

THE BOSTON THEATRE



M. B. Curtis as Sam'l of Posen

French language: "La Femme a Papa," "Mlle. Nitouche," "Nini-che," "Lili," "La Mascotte," "Divorçons," and "La Cosaque."

Harry W. French began on Sunday, October 25, a series of illustrated lectures on American and European travel, which lasted for seven Sunday evenings.

M. B. Curtis made his appearance on November 9 and remained a fortnight, presenting "Sam'l of Posen."

McNish, Johnson and Slavin's
Minstrels
played the
week of No-

vember 23, their receipts for the evening of Thanksgiving, November 26, being the largest ever taken in one performance by a minstrel company in this theatre. Charles Mitchell, the pugilist, was featured with this company in artistic posing.

Tommaso Salvini opened on November 30 for two weeks, appearing only on the Monday, Tuesday, Thursday, and Friday evenings and Saturday



Charles Mitchell

THE SEASON OF 1885-86

matinées. He spoke in Italian while his company used only the English language. On the Wednesday and Saturday evenings his son Alexander Salvini played "The Duke's Motto" in English, supported by his father's company, of which Viola Allen was the leading lady. The elder Salvini was seen in "The Gladiator," "Othello," "Coriolanus," "The Outlaw," "Ingomar," and "King Lear."

At the Elks' Benefit on December 10, 1885, the attractions were



Agnes Huntington



Alma Fohstrom

Mr. and Mrs. Harry Watson, Alexander Salvini and company, the Lotus Glee Club, Daniel Sully and company, D. J. Maguinnis in songs, John T. Raymond and company, McNish, Johnson and Slavin's Minstrels, D'Oyley Carte's "Mikado" company, Lydia Thompson in recitation, Tommaso Salvini in recitation, "Le Ultime Ore di Cristoforo Col-

THE BOSTON THEATRE

ombo," the Ladies' Schubert Quartette, and others. Robson and Crane filled the weeks of December 14, 21, and 28, with an elaborate production of "The Comedy of Errors," the stars being cast for the two Dromios.



Robson and Crane as the Two Dromios

brought Her Majesty's Opera Company on January 4, 1886, his artists being Minnie Hauk, Alma Fohstrom, Lillian Nordica, Mme. Lablache, Miles. Bauermeister and Dotti, Ravelli, Giannini, Del Puente, De Anna, Cherubini, and Rinaldini. The operas were "Carmen," "Fra Diavolo," "Manon," "Maritana," "La Traviata," "Faust," "Don Giovanni," "Rigoletto," and "Martha." The first Boston presentation of Massenet's opera "Manon" was on Tuesday, January 5, 1886.

Lester and Allen's Minstrels, with John L. Sullivan the pugilist and William Muldoon the wrestler fea-

Reverend W. W. Downs lectured on Sunday evenings, December 27, and January 3.

Colonel Mapleson



Nordica

THE SEASON OF 1885-86

tured in classic posings, were seen on the evening of Saturday, January 16, and all of the following week.

The Kiralfy Brothers' spectacle "The Ratcatcher, or the Pied Piper of Hamelin," with Hubert Wilke as the Piper, was seen for a fortnight beginning January 25. In the ballet of this production were three young ladies who afterward became stars. Amelia Glover a few years later was perhaps the best-known dancer in America and married her manager, John Russell; Louise Allen married William Collier and starred with him; and

Clara Lipman married and starred with Louis Mann.

The Boston Ideal Opera Company sang for two weeks beginning February 8, the principals being H. C. Barnabee, Tom Karl, W. H. MacDonald, Zélie de Lussan, Marie Stone, Agnes Huntington, Herndon Morsell, George Frothingham, and W. H. Clark. Fred Williams was the stage-manager and S. L. Studley the musical director, as he was during the entire career of the Ideals and the Bostonians. Their offerings were "The Bohemian Girl," "Victor, the Blue Stocking,"



William Muldoon



John L. Sullivan

THE BOSTON THEATRE

“Giralda,” “Fra Diavolo,” and “Martha.” At the Theatrical Mechanics’ Benefit on the afternoon of Thursday, February 11, among other volunteers Nate Salsbury and Nellie McHenry appeared in comedy sketches.



Marie Stone

moon,” “Romeo and Juliet,” and “Leah.”

“Nym Crinkle” (A. C. Wheeler) lectured on Sunday, March 14, in reply to Ingersoll, but found that the general public showed much more interest in listening to the great agnostic himself than to those who answered him.

The McCaull Opera Company sang “The Black Hussar” for two weeks commencing March 15, the principals being Mark Smith, Edwin Hoff, De-Wolf Hopper, A. W. Maflin, Montjoy Walker, Louise Lablache, Marie Jansen, and Mathilde Cottrelly.

Denman Thompson came on February 22 for a final week of “Joshua Whitecomb,” since when he has not revived that play in this city.

Margaret Mather appeared on March 1 and for the following fortnight in “The Honey-



Zélie de Lussan

THE SEASON OF 1885-86



Frank Daniels



Daniel Sully

Judic returned on March 29 for six days, singing "La Grande Duchesse," "La Mascotte," "La Belle Hélène," "La Périchole," "La Jolie Parfumeuse," and "La Vie Parisienne."

Denman Thompson first presented "The Old Homestead" in the Boston Theatre on April 5, 1886, when it was seen for two weeks only. Its success was instantaneous and he has returned with it again and again, always meeting with an enthusiastic reception and phenomenal financial returns. The first cast of the play is given here:

BOSTON THEATRE

Monday, April 5th, 1886

DENMAN THOMPSON

will present his new play by Denman Thompson and George W. Ryer, entitled,

THE BOSTON THEATRE

THE OLD HOMESTEAD

A Sequel to "Joshua Whitcomb."

Act I. Homestead Farm of the Whitecomb family at Swanzey, New Hampshire.

Denman Thompson	as	Joshua Whitcomb.
"Cy" Prime		George Beane.
Seth Perkins		Walter Lennox, Senior.
Happy Jack		Walter Gale.
Frank Hopkins		Edward Cameron.
Reuben Whitecomb		John P. Savage.
Aunt Matilda		Mrs. C. E. Knowles.
Ricketty Ann		Miss Jennie Williams.
Annie Hopkins		Miss Annie Thompson.

Incidental music: Solos by Edward Cameron, Miss Jennie Williams and Walter Gale. Quartette, Miss Alice Logan, Miss Rosa Cooke, Edward Cameron, and Gus Kammerlee.

Act II. Parlors in the Hopkins Mansion, New York City.

Denman Thompson	as	Joshua Whitcomb.
Henry Hopkins		Walter Lennox, Senior.
Judge Patterson		Gus Kammerlee.
Frank Hopkins		Edward Cameron.
Francois Fogarty		Frank Mara.
Mrs. Henry Hopkins		Miss Rosa Cooke.
Annie Hopkins		Miss Annie Thompson.
Flora Patterson		Miss Alice Logan.
Nellie Patterson		Miss Minnie Luckstone.

Incidental music: Solo, Gus Kammerlee, with Quartette.

Act III. Grace Church by Moonlight, Broadway, near 10th Street, New York City.

Denman Thompson	as	Joshua Whitcomb.
An Old Timer		George Beane.
Paola Spaghetti		Walter Lennox, Senior.

THE SEASON OF 1885-86

Jack Hazzard	Walter Gale.
Reuben Whitcomb	John P. Savage.
Blobski, cane merchant	Charles Kruger.
One of the Finest	George S. Robinson.
Mena, the flower girl	Miss Minnie Luckstone.
Mrs. Maguire	Frank Mara.

Incidental music by the Double Quartette, Miss Alice Logan, Miss Rosa Cooke, Miss Minnie Luckstone, Mrs. C. E. Knowles, Edward Cameron, John P. Savage, Gus Kammerlee and Charles Kruger. Solo, Miss M. Luckstone.

Act IV. Kitchen in the Old Homestead.

Denman Thompson	as	Joshua Whitcomb.
“Cy Prime”		George Beane.
Seth Perkins		Walter Lennox, Senior.
Jack Hazzard		Walter Gale.
Reuben Whitecomb		Edward Cameron.
Oscar Whitcomb		Charles Kruger.
Will Fields		Frank Mara.
Aunt Matilda		Mrs. C. E. Knowles.
Anna Maria Murdock		Miss Rosa Cooke.
Sophronia Holbrook.		Miss Alice Logan.
The two }		Miss Minnie Luckstone.
Stratton gals }		Miss Annie Thompson.
Luella Eaton		Miss Jennie Williams.

Incidental music: Solo and chorus, John P. Savage and Quartette.

The American Opera Company, a native organization upon which money had been lavishly spent, followed for the week of April 19, presenting the operas “Lohengrin,” “Lakme,” “Orpheus and Eurydice,” “The Merry Wives of Windsor,” “The Flying Dutchman,” and “The Marriage of Jeannette,” and the ballet “Sylvia.” The large and fine orchestra was under the leadership of Theodore Thomas, the chorus and the

THE BOSTON THEATRE

ballet were each the largest and best that had been seen in this country, the scenic productions were lavish and beautiful, as also were the costumes, but the company was weak in its principals, who included Emma Juch, Hélène Hastreiter, Pauline L'Allemard, Annis Montague, Charlotte Walker, Jessie Bartlett Davis, Mathilde Phillips, Myron Whitney, William Candidus, William Ludwig, Alonzo Stoddard, W. H. Fessenden, Whitney Mockridge, Eugene Oudin, W. H. Hamilton, and John Howson.

The Kiralfy Brothers presented "The Black Crook" for two weeks, commencing April 26.

At the Actors' Fund Benefit on April 29 among other attractions Frank Daniels and Bessie Sanson were seen in an act from "A Rag Baby."

The noteworthy event of this season was the joint appearance of Tommaso Salvini and Edwin Booth, who appeared under the management of Charles H. Thayer in "Othello" on May 10 and 12 and the matinée of the 15th, and in "Hamlet" on the evening of the 14th, their supporting company being a notable one. The casts follow:



Theodore Thomas



Hélène Hastreiter

THE SEASON OF 1885-86

Othello

Othello	Tommaso Salvini.
Iago	Edwin Booth.
Emilia	Mrs. D. P. Bowers.
Desdemona	Miss Marie Wainwright.
Brabantio	C. W. Coulcock.
The Doge of Venice	Barton Hill.
Cassio	Alexander Salvini.
Montano	John A. Lane.
Roderigo	George W. Wilson.
Lodovico	James Wallis.
Gratiano	Alfred Hearn.
Paola	E. E. Delamater.
Herald	Stuart Clarke.
Messenger	Royal Roche.

Hamlet.

Hamlet	Edwin Booth.
The Ghost of Hamlet's Father	Tommaso Salvini.
Gertrude	Mrs. D. P. Bowers.
Ophelia	Miss Marie Wainwright.
Polonius	C. W. Coulcock.
Claudius	Barton Hill.
Laertes	Alexander Salvini.
Horatio	John A. Lane.
Rosencrantz	B. T. Ringgold.
Guildenstern	James Wallis.
Osric	Frank Little.
First Grave Digger	George W. Wilson.
Second Grave Digger	Stuart Clarke.
Marcellus	John Hearn.
Bernardo	Royal Roche.
Francisco	W. B. Gross.

THE BOSTON THEATRE

First Actor	W. J. Constantine.
Second Actor	E. E. Delamater.
Player Queen	Miss Rachel Noah.
Priest	W. A. James.

C. W. Coulcock played "The Willow Copse" for the benefit of Daniel Hurley on May 11, and on the evening of May 15 Alexander Salsvini and Marie Wainwright played "Romeo and Juliet" for the Ushers and Doorkeepers' benefit.

Charles L. Davis was seen in "Alvin Joslin" the week of May 17.

Baker and Farron presented "A Soap Bubble" the week of May 24.

A specialty company was engaged for the week of May 31,

which included the Horseshoe Four, Hamlin and Hamlin, the Four Shamrocks, Sam Devere, Conroy and Dempsey, The Big Four, Flora Moore, Fox and Van Auken, the Three Musical Kings, and the Clipper Quartette.

Charles A. Watkins rented the theatre for five weeks and presented the following attractions: June 7, Ada Gray in "East Lynne"; June 14, George C. Boniface in "The Streets of New York"; June 21,



Ada Gray



C. W. Coulcock

THE SEASON OF 1885-86

Robert McWade in "Rip Van Winkle"; June 28, Miles and Barton's Bijou Opera Company in "The Bridal Trap"; July 5, "Fun on the Bristol," with Miss St. George Hussey and George Richards featured. This engagement closed the season.

CHAPTER XXXV

THE SEASON OF 1886-87

NOBLE H. HILL died on January 5, 1886, and his interest in the Boston Theatre was bought by Eugene Tompkins, who then became sole proprietor and manager. Charles S. Getz retired from the position of scenic artist, which he had so well and artistically filled for thirteen years, and returned to his old home in Baltimore.

For the season of 1886-87 the staff was very little changed from the previous year. Quincy Kilby, who had been connected with the traveling companies of the theatre for six years, was made treasurer, and James T. Graham became assistant ticket-agent. Charles S. Harris, who had served the theatre in minor capacities for several years, was made advertising agent, a position which he continued to hold until 1908.



Quincy Kilby
Treasurer for fifteen years

The season opened on August 16, 1886, with one week of McNish, Johnson and Slavin's Minstrels, whose roster included Frank McNish, Carroll Johnson, Bob Slavin, Burt Haeverly, Frank Howard, Fox and Van Auken, Willis Pickert, and Frank Hilton.



Eugene Tompkins
Manager for twenty-three years

THE BOSTON THEATRE

Dillon, Ames and Kent played "Condemned to Death" the week of August 23. R. J. Dillon and Charles Kent of this combination were former members of the Boston Theatre Stock Company.



J. K. Emmett

Murray and Murphy followed on August 30 with one week of "Our Irish Visitors."

Henry Chanfrau played his father's favorite "Kit" the week of September 6; having in his support the following former members of the Boston Theatre Company: D. J. Maguinnis,

Mark Price, Rachel Noah, Grace Thorne, Mrs. M. A. Pennoyer, H. E. Chase, and J. W. Taylor. Monday, September 6, was the first celebration of Labor Day, which at that time did not materially help theatrical business, though it has since become one of the best holidays for drawing crowds to the play-houses.

James A. Herne presented "The Minute Men," a Revolutionary drama of his own writing, which did not meet with much favor.

The Kiralfy Brothers offered



James A. Herne in "The Minute Men"

THE SEASON OF 1886-87

“Around the World in Eighty Days” for a fortnight commencing September 20.

A benefit for the sufferers by the Charleston earthquake was given on Sunday, September 26, by the members of the Boston Ideal Opera Company and the orchestra of the Music Hall Promenade Concerts.

The receipts were \$2376.25 and were given in their entirety to the relief committee.

“The Shadows of a Great City” filled the fortnight beginning October 4.

Justin McCarthy delivered a lecture on Sunday, October 10.

J. K. Emmett acted and sang in “Fritz” the week of October 18 to far greater receipts than he had ever before attracted in this city.

Henry W. French gave illustrated lectures on “Ireland and the Irish” on Sunday evenings, October 17, 24, and 31, and November 7. Robson and Crane appeared for the week of October 25 in “The Merry Wives of Windsor,” a play which had not been seen in this city for eighteen years, Crane being the Falstaff and Robson the Slender.

Denman Thompson came on November 1 for a single week of “The Old Homestead.”



W. H. Crane as Falstaff

THE BOSTON THEATRE

Mrs. Langtry, the noted English beauty, was billed for the next fortnight, but was ill on the Monday night and the house was closed. She appeared on Tuesday, but had a relapse and did not play the rest of the week, her rôle of Pauline being taken by Miss Annie Clarke, the favorite Boston Museum leading lady. Mrs. Langtry was able to play all the next week. Although she did not act the part so well as Miss Clarke, there was no doubt about her being able to draw more money. On Wednesday afternoon, November 17, Mrs. Langtry was seen in "A Wife's Peril."

Hon. Clarence Pullen lectured on "The Apaches" on Sunday evening November 14.

McNish, Johnson and Slatin returned for Thanksgiving week.

Mlle. Rhea, who spoke English with a very pronounced accent, played "The Widow" on November 29, 30, and December 1, and "Fairy Fingers" on December 2, 3 and 4.

Michael Davitt lectured on Sunday evening, December 5.

Edwin Booth, then under



Mrs. Langtry



Annie Clarke

THE SEASON OF 1886-87

the management of Lawrence Barrett, appeared for two weeks from December 6 in his tragic repertoire, his leading support being Charles Barron.

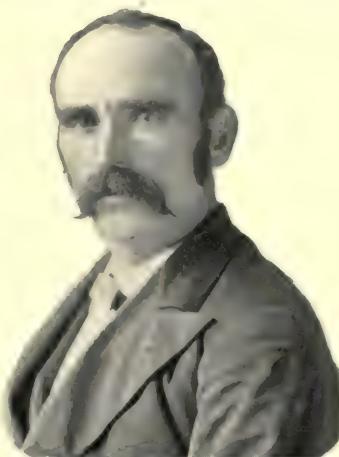
W.H.H. Murray on Sunday evening, December 12, read his own story, "How John Norton the Trapper Spent Christmas."

At the Boston Press Club Benefit on Thursday afternoon, December 16, Henry E. Dixey was seen in an act from "Adonis" and Joseph Proctor, the Douste Sisters, Leopold Lichtenberg, Frank Mayo and company, Rudolf King, Roy Stainton, Charles A. Gardner, Charles Barron and Annie Clarke, the Lotus Glee Club, John A. Mac-

kay, Signor Brocolini, Edwin Arden and company, John Barker, George W. Howard in the farce of "Slasher and Crasher," Dale Armstrong and a Boxing Elephant appeared.

The Kiralfy Brothers offered "The Black Crook" for two weeks beginning December 20.

The National Opera Company, the successor of the American Opera Company, began a two weeks' season on January 3, 1887, their repertoire including "The Huguenots," "Faust," for the first time here in its entirety, "Galatea," "Le



Michael Davitt



Justin McCarthy

THE BOSTON THEATRE

Bal Costumé," "Orpheus and Eurydice," "Lohengrin," "The Marriage of Figaro," "The Sylvia Ballet," "Aida," "The Flying Dutchman," "Lakme," "Martha," and "The Coppelia Ballet." The artists were Fursch-Madi, Emma Juch, Laura Moore, Cornelia Van Zanten, Jessie Bartlett Davis, William Ludwig, William Candidus, Charles Bassett, Myron Whitney, W. H. Fessenden,

Pauline L'Allemand, Mathilde Phillips, Bertha Pierson, John E. Brand, William Mertens, William Hamilton, Alonzo Stoddard, Joseph Claus, Rose Ritchie, and others. The ballet, which was the largest ever seen here, included Marie Giuri, Theodora de Gillert, Felicita Carozzi, Romilda Vio, Romeo, Mamert Bibeyran, and a host of other dancers of the Italian school.

Kate Field lectured on "The Mormons" on Sunday evening, January 9.

Lawrence Barrett produced "Rienzi" on January 17 for two weeks, the scenery having been constructed and painted for him by the stage staff of this theatre.

The Boston Ideals next appeared on January 31, "Adina" being the only novelty of their fortnight. The singers that



Emma Juch

THE SEASON OF 1886-87

season were Zélie de Lussan, Marie Stone, Louise Lablache, Harriet Avery, Mena Cleary, Tom Karl, H. C. Barnabee, W. H. MacDonald, and W. H. Clark.

A performance of Gounod's "The Redemption" was given on Sunday, February 6, by the Boston Oratorio Society, the soloists being Miss Van Arnheim, Minnie Stevens, Edith Abell, Jules Jordan, Lon Brine, and Ivan Morawski. The instrumental music was furnished by the full orchestra of the Boston Symphony Society, under the leadership of Franz Kneisel.

The Elks' Benefit on February 10 introduced Nat Goodwin and company, Marshall P. Wilder, Effie Ellsler, Mr. and Mrs. George S. Knight, members of the Ideals, Harry Kernell, Dion Boucicault and company, Carrie Hale, Joseph Haworth and company, Maggie and Lucy Daly, and others.

The National Opera Company returned for the week of February 14.

Drum-Major James F. Clark had a benefit on Sunday, February 20.

Margaret Mather began a week's engagement on February 21 with an unworthy performance of "London Assurance," supplemented by the Mad Scene from "Faust." During the week she was seen in "The Lady of Lyons," "Leah," "Romeo and Juliet," "The Honeymoon," and "Macbeth."



Kate Field

THE BOSTON THEATRE

This was her first appearance here after her marriage to Emil Haberkorn, although that event was kept secret until the next week.



Cora Tanner

Justin McCarthy lectured on February 27 on "Ireland in the Coming Crisis."

Mrs. Langtry returned on February 28 for one week, playing "Lady Clancarty" and "Pygmalion and Galatea."

Gilmore's Band played on Sunday afternoon and evening, March 6, 1887. This was the first Sunday matinée ever given for money in any theatre

in Boston. The receipts were \$727.75 in the afternoon and \$1967.25 at night.

Cora Tanner played "Alone in London" the week of March 7.

Among the volunteers at the Theatrical Mechanics' Benefit on the afternoon of March 10 were Helene Adell and company, James T. Powers and company, Cora Tanner and company, Kate Stokes and Nelson Wheatcroft in "The Happy Pair," Robert B. Mantell, the Swedish Ladies' Quartette, Billy Buckley, Sanford and Wilson, and others.



Rev. W. H. H. Murray

THE SEASON OF 1886-87

Robert Downing played "Spartacus the Gladiator" the week of March 14.

Hubert Wilke in "The Ratcatcher" filled the week of March 21, his comedian being Jay Hunt, who has for many years been identified with Boston theatricals as stage-manager of the Grand and Bowdoin Square theatres and business manager of the Howard.

The Specialty Paragons appeared the week of March 28, the list of performers comprising Frank H. and Lillian White, the Martens Trio, the Dare Brothers, the St. Felix Sisters, the Four Musical Kings, Topack and Steele, Lolo, Sylvester and Lola, Flora Moore, the Bedouin Arabs and Burton's dogs.

Margaret Mather returned on April 4 for Fast Day week.

A Popular Sacred Concert on Sunday, April 10, introduced among others Ida Mulle, E. H. Vanderfelt, Loie Fuller, Vernona Jarbeau, and the Clipper Quartette, Ward, Campbell, McIntire, and Hart.

John A. Stevens in "Passing Shadows" filled a slow six days beginning April 11.

A benefit concert for the family of the late Thomas J. Denney on April 17 introduced Signor Brocolini, Wulf Fries, William R. Gibbs, Gertrude Franklin, Charles R. Adams,



Robert Downing

THE BOSTON THEATRE

Alta Pease, Leandro Campanari, Ellen A. McLaughlin, E. H. Vanderfelt, and the Weber Quartette.

Henry Chanfrau played "The Octoroon" the week of April 18 and a part of the following week.

The Corinthian Yacht Club gave an amateur minstrel show on the afternoon of Thursday, April 20, 1887. Among the performers were E. P. James, C. J. Buffum, J. G. White, Charles L. Hill, George B. Ager, Jr., L. C. Benton, S. L. Hills, Fred Seaver, Barnet, Edgerly, Everett, Spalding, and Jackson.

The Actors' Fund had a benefit on Friday, April 22. Rose Coghlan, Osmond Tearle, Maude Banks, Henry Chanfrau, J. H. Barnes, Joe Hart, Charley Reed, Tony Pastor, the Kernels, and others were seen.

Adelina Patti sang "Semiramide" on the evening of April 28 and "La Traviata" on the afternoon of April 30, 1887. These were the last times she was ever heard in this theatre.

Charles F. Atkinson made a special production of "H. M. S. Pinafore" for the week of May 2.

Mark Price's play, "On the Rio Grande," was seen for the week of May 9. On the evening of Tuesday, May 10, Princess, afterward Queen Liliuokalani of the Hawaiian Islands visited the theatre.

Hermann the magician mystified his audiences for two weeks commencing May 16.



Queen Liliuokalani

THE SEASON OF 1886-87

William O'Brien lectured on Sunday, May 29, to \$2299. For the week of May 30 a company was recruited and "The World" was produced with unexpected success.

"Under the Gaslight" was the attraction for the week of June 6.

George C. Boniface played "The Streets of New York" the week of June 13.

Harry Meredith in "Ranch 10" was the final card of the season, the curtain falling on June 25.

For many years before this time, and up to 1895, the City of Boston hired the theatre every Fourth of July for an oration and the reading of the Declaration of Independence in the forenoon, followed by three consecutive entertainments for school-children in the afternoon. Admission was entirely free in the morning and the tickets needed for admission in the afternoon were given free to school-children.

The theatre was opened for one evening, that of August 8, 1887, for a reception to that noted son of Boston, the king of pugilists, John L. Sullivan, on which occasion he was presented with a "ten thousand dollar diamond belt." The mayor of the city, Hugh O'Brien, occupied one of the boxes and lent tone to the event.



William O'Brien

CHAPTER XXXVI

THE SEASON OF 1887-88

BARRY AND FAY opened the season on August 15 with a week of "Irish Aristocracy" and a week of "Mulcahey's Big Party."

Hon. P. A. Collins lectured on Sunday, August 28.

Thatcher, Primrose and West's Minstrels played the week of August 29.

Henry T. Chanfrau presented "Kit" the week of September 5.

"A Run of Luck," a Drury Lane melodrama by Henry Pettitt and Augustus Harris, was given an expensive production on September 12, 1887, and ran eleven weeks. A stud of race-horses and a pack of hunting-dogs were used in the scenes representing the Meet and the Race. The cast was:

Harry Copsley	Forrest Robinson.
John Copsley	W. H. Crompton.
Squire Selby	J. F. Dean.
George Selby	Fred G. Ross.
Captain Arthur Trevor	Frank Losee.
Charley Sandown	D. J. Maguinnis.
Jim Ladybird	Frank E. Lamb.
Joe Bunny	W. J. Wheeler.
Lawyer Parsons	C. A. Warde.
E. T. Chonn	R. S. Finley.
Judge Parks	C. B. Miller.

THE SEASON OF 1887-88

Lord Earlswood	Russell Hunting.
The Colonel	R. C. Varian.
Station Master	W. A. Carl.
Tom Catchpole	F. M. Jameson.
Telegraph Operator	W. K. Sylvester.
Auctioneer	S. E. Fredericks.
Railway Porter	J. W. Taylor.
Daisy Copsley	Minnie Radcliffe.
Mabel Selby	Lillian Lee.
Aunt Mary	Mrs. W. G. Jones.
Phebe Wood	Rosa France.
Mrs. Willmore	Florence Robinson.
Mrs. Seymour	May Merrick.
Maude de Lacy	Edith Clinton.
Parker	Karoline Beekman.
Mary	Rae Harrison.
Lucy Byefield	Grace Thorne.

At the end of "The Run of Luck," "The Exiles" was revived by the same company and filled two weeks to gratifying receipts.

W. P. Pierce began on Sunday evening, October 16, a series of ten concerts which were dignified and worthy, though not especially remunerative.

At the Boston Press Club Benefit on the afternoon of October 20 the volunteers included James E. Murdoch, Dion Bou-



P. A. Collins

THE BOSTON THEATRE

cicault, Louis Aldrich, H. L. Southwick and Morris S. Kuhns, Edmund T. Phelan, the Harvard Quartette, and others.



Billy Barry, of Barry and Fay

Rogers, Lawrence Hanley, L. J. Henderson, Frederic Vroom, J. L. Finney, Charles B. Hanford, Edwin Royle, Beaumont Smith, Kendall Weston, Owen Fawcett, Minna K. Gale, Miriam O'Leary, Elizabeth Robins, and Gertrude Kellogg.

Denman Thompson played "The Old Homestead" the week of December 26, the small part of Frank Hopkins being acted by Chauncey Olcott.

McNish, Johnson and Slavin's Minstrels were seen the week of January 2.

The National Opera Company, which was beginning to be on unstable financial footing, occupied the following fortnight. Their chief attraction was Eloi



William Gericke

THE SEASON OF 1887-88

Sylva, a dramatic tenor of great power, whose favorite rôle was that of Nero in the opera of that name, which was then seen for the first time here. The other artists were Bertha Pierson, Amanda Fabris, Emma Juch, Clara Poole, Barton McGuckin, Charles Bassett, William Ludwig, William Mertens, Alonzo Stoddard, Frank Vetta, and George H. Broderick. The repertoire included "Nero," "The Queen of Sheba," "Faust," "Tannhäuser," "Aida," "Lohengrin," and "The Flying Dutchman."

Henry Irving, supported by Ellen Terry and the Lyceum Theatre Company of London, began on January 23 a month's engagement, opening in "Faust," which ran two weeks and one day. As Miss Terry played only six times a week, the Saturday evenings were given up to performances of "The Bells" and "Jingle," "Louis XI," or "The Lyons Mail," in which plays Mr. Irving was seen at his best. "Olivia" and "The Merchant of Venice" were also given during the engagement. The receipts for the four weeks were phenomenal, amounting to over \$83,000 gross. On Mr. Irving's fiftieth birthday, which came on Monday, February 6, 1888, "Faust" was played to \$4582, which was the largest sum that he had ever received at one performance in his life. Although Irving was the star



William Ludwig

THE BOSTON THEATRE

and Miss Terry but a secondary attraction, her presence in the east nearly, and sometimes quite doubled the receipts. For instance, at the matinee on Saturday, January 28, "Faust," with Miss Terry in the cast, was played to \$4144. On the same evening "The Bells" and "Jingle" were presented without her and drew only \$2111.50. On February 4, "Faust" drew \$4366 in the afternoon, while "Louis XI" without her drew \$2215 in the evening. On February 11 Irving and Terry in

"Olivia" played to \$4000 at the matinee, while Irving alone in "The Lyons Mail" drew only \$1437.50 in the evening. On their final Saturday he played alone at the matinee to \$2756, while the two together in "The Merchant of Venice" in the evening drew \$4244.

At the Elks' Benefit on February 2 were seen Loie Fuller, Oliver Byron, Murray and Murphy, Lillian Russell, Harry Paulton, Marie Halton, Eugene Oudin, W. H. Hamilton, John E. Brand, Nat C. Goodwin, Carrie Hale and others, and six caricaturists, Napoleon Sarony, Henry B. Thomas, John Durkin, Charles Graham, Daniel F. Smith, and George R. Halm.



H. C. Barnabee



N. C. Goodwin, Jr.

THE SEASON OF 1887-88

W. H. H. Murray read from his own works on Sunday, February 12.

J. K. Emmett in "Fritz" appeared the week of February 20.

The Boston Ideal Opera Company saw great changes this season, as Barnabee, Karl, and MacDonald had withdrawn and formed a new company called the Bostonians, while W. H. Foster remained the manager of the Ideals and continued a short time longer. Both companies are now things of the past, but they have left deep and beneficial impressions upon the musical interests of this country. The Ideals opened on February 27 for two weeks, their principals being Zélie de Lussan,

Helen

Dudley Campbell, Harriet Avery, Letitia Fritsch, Avon D. Saxon, Frank Baxter, George Appleby, W. H. Clark, J. C. Miron, and Fritz Williams, while their repertoire included "Victor," "Fra Diavolo," "The Daughter of the Regiment," "The Bohemian Girl," and "Carmen."

The Theatrical Mechanics' Benefit on March 8 offered Zélie de Lussan, Ullie Akerstrom, Harry and John Kernell, Digby

W. H. MacDonald



Tom Karl



THE BOSTON THEATRE

Bell, DeWolf Hopper, Marion Manola, Harry Kennedy, E. K. Hood, and others.

Margaret Mather opened on March 12, the day of the great blizzard of 1888, in "Leah," presenting for the remainder of the week "The Honeymoon," "Romeo and Juliet," and "As You Like It."

The Boston Symphony Orchestra made their appearance on Sunday evening, March 18, for the benefit of the Home for Destitute Catholic Children. The conductor at that time was William Gericke.



D. E. Bandmann

Bolossy Kiralfy produced "Dolores," an adaptation of Victorien Sardou's "Patrie," for a fortnight beginning March 19.

Thatcher, Primrose and West returned on April 2 for one more week.

Daniel Bandmann was seen for the week of April 9 in a version of "Dr. Jekyll and Mr. Hyde." Mr. Bandmann was

much disturbed by the fact that on his opening night a manager whom he had discharged found his way into the star's dressing-room and stole the trick wig which is so necessary an adjunct in the quick changes from the kindly expression of Dr. Jekyll to the diabolical appearance of Mr. Hyde. Mr. Bandmann did not know of his loss until the last moment and was entirely upset until an ingenious attaché suggested that he make the change by simply putting on his wig hind side foremost when

THE SEASON OF 1887-88

in the character of Hyde. He did this and the audience never knew the difference.

Murray and Murphy essayed "Our Irish Visitors" the week of April 16.

Cora Tanner played "Alone in London" the week of April 23.

Denman Thompson returned on April 30 for two more weeks of "The Old Homestead."

The Bostonians made their first appearance on May 14 and remained a fortnight, rendering "Fatinitza," "Mignon," "The Poachers," "Fra Diavolo," and "The Bohemian Girl." The chief singers were Juliet Corden, Marie Stone, Agnes Huntington, H. C. Barnabee, Tom Karl, W. H. MacDonald, George Frothingham, R. N. Dunbar, and Riccardo Ricci. S. L. Studley was the musical director.

The Actors' Fund had a notable benefit on May 24. Edwin Booth and Lawrence Barrett played a scene from "Othello," Agnes Booth and Joseph Whiting were seen in "Old Love Letters," E. H. Sothern offered a scene from "The Highest Bidder," the Bostonians did the second act of "Mignon," Fritz Giese and Paul Fox played the 'cello and flute, Maude Banks, N. C. Goodwin, Jr., and Alexander Salvini recited, and Edmund T. Phelan gave impersonations. The receipts were \$2631 and Messrs. Booth and Barrett contributed enough to make it an even \$5000.



Juliet Corden

THE BOSTON THEATRE

“The World” was revived for the week of May 29.

William Ludwig, assisted by Attalie Claire, Amanda Fabris, and W. H. Fessenden, gave a concert of Irish music on Sunday, June 3.

Frank Charvat rented the theatre for four weeks and presented Ullie Akerstrom on June 4, for three weeks in “Annette, the Dancing Girl,” and one week in “Renah.”



Ullie Akerstrom

On Saturday evening, March 24, 1888, Daniel Hurley, who had been a ticket-seller here for twenty years or more, was stricken with a hemorrhage of the brain while in the office and never was able to return to work, although he lived more than a year after his attack. His assistant, James T.

Graham, died suddenly the following June, having been on duty until within a few hours of his death.

On Sunday, June 24, C. H. Bridge, calling himself a spiritualistic medium, gave a performance at which he challenged Kellar the magician to discover any trickery in his cabinet test. Mr. Kellar went on the stage and inside of one minute had shown the audience the mechanism of the cabinet, while Mr. Bridge hastened from the theatre in disgust.

Hayes’s “Tour through Ireland,” an illustrated lecture, closed the season on Sunday, July 1.

CHAPTER XXXVII

THE SEASON OF 1888-89

DURING the season of 1887-88, Eugene Tompkins, with E. G. Gilmore of New York as a partner, purchased the Academy of Music, New York, which they have ever since conducted as a combination theatre. The firm of Gilmore and Tompkins also managed the tours of Margaret Mather for the seasons of 1888-89 and 1889-90. At the same time Mr. Tompkins alone leased and managed the Fifth Avenue Theatre in New York for two years from May 1, 1888.

The only changes in the business staff for the season of 1888-89 were that the ticket-agents were the Buckley brothers, J. J. and Frank M. Joseph F. Sullivan had replaced Jeremiah B. Sullivan as property-man early in the previous season.

“Mankind,” an English melodrama by George Conquest and Paul Meritt, was produced by a specially engaged company on August 6 and ran three weeks. The cast was as follows:

Philip Warren	Forrest Robinson.
Daniel Groodge	D. J. Maguinnis.
Peter Sharpley	S. E. Springer.
Edmund Sharpley	James Neill.
Richard Pinpool	Herbert M. Colby.
George Melton	J. W. Hague.
Barnaby Bright	Alf Fisher.
Joshua Monkeytrick	W. J. Wheeler.
James Fossett	R. S. Finley.

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John Bloward	W. K. Sylvester.
Thomas Barrow	George B. Bates.
Albert Ernest Fitzallan	T. B. Howell.
Bill Brawley	F. O. Jameson.
Harry Hawkins	C. A. Miller.
Alice Maitland	Marjorie Bonner.
Jessie	Gertie Boswell.
Arabella Bright	Maggie Holloway.
Kesiah Bickerton	Rachel Noah.
Constance Melton	Grace Huntington.
Jane Agnes Frisby	Annie H. Blancke.

The hit of the piece was made by D. J. Maguinnis, who portrayed a hundred-year-old villain with startling strength of characterization.

Thatcher, Primrose and West's Minstrels filled the week of August 27.

"The Two Sisters," a play by Denman Thompson and George W. Ryer, was presented the week of September 3.

"The Crystal Slipper," an extravaganza presented by the Chicago Opera House Company, opened on September 10 and ran six weeks. Eddie Foy and May Yohe are the best remembered names in the cast. Miss Yohe afterward married a scion of English nobility and became Lady Hope.

Maude Banks, the daughter of General N. P. Banks, made her



Maude Banks

THE SEASON OF 1888-89

first appearance at this house on October 22, 1888, playing one week in "Ingomar," "Leah," "The Lady of Lyons," and "Love's Sacrifice."

Bolossy Kiralfy's company, in a dramatization of Jules Verne's "Mathias Sandorf," filled the weeks of October 29 and November 5.

Alice Shaw, the whistler, appeared in concert on Sunday, November 4.

Lew Dockstader's Minstrels made their first Boston appearance the week of November 12 and met with instant recognition. The greatest hits were made by Mr. Dockstader himself, George Marion and R. J. José, the last-named introducing for the first time his still-popular song, "With All Her Faults I Love Her Still."

The Clara Louise Kellogg English Opera Company sang the week of November 19 in "Faust," "Carmen," "Il Trovatore," "Martha," "The Bohemian Girl," and "Mignon."

Concerts were given on Sunday evenings, November 25 and December 2, by the New American Opera Company, under the management of Gustav Hinrichs.

The Howard Athenæum Star Specialty Company was seen here for the first time the week of November 26. The receipts were phenomenal, the gross takings amounting to \$10,188, probably the largest sum that had ever been received in one week by any variety company in the world. The members of the company were Alfred



Lew Dockstader

THE BOSTON THEATRE

and Jackson, Tennyson and O'Gorman, the Whirlwinds of the Desert, Will Poluski, Lawlor and Thornton, Wood and Sheppard, Paul Cinquevalli, May and Flo Irwin, James F. Hoey, Ida Heath, the Cinquevalli Troupe and the Carle-Carmanelli Troupe.



May Yohe

Fanny Davenport made her first appearance here as a star on December 3, 1888, when she began a three weeks' engagement in Sardou's "La Tosca."

The Boston Press Club had a benefit on the afternoon of December 6, when Charles A. Bigelow was seen as Gaspard in "The Chimes of Normandy," Joseph

Jefferson played "Lend Me Five Shillings," Julia Marlowe and Charles Barron presented a scene from "Ingomar," and Helen Barry, Robert Hilliard, and others appeared.

Margaret Mather began a week on December 24 in "The Honeymoon," also presenting "Leah," "Romeo and Juliet," and "Macbeth."

Dockstader's Minstrels returned for the week of December 31.

The Boston Ideals, with an exceptionally strong list of prima donnas, sang for two weeks begin-



R. J. José

THE SEASON OF 1888-89

ning January 7, in "The Barber of Seville," "Queen Topaz," "Carmen," "The Daughter of the Regiment," "Faust," and "Martha." The principals were Zélie de Lusson, Pauline L'Allemand, Attalie Claire, Georgina Januschowsky, Luigi Parrotti, Frank Baxter, Clement Bainbridge, William Mertens, J. C. Miron, and W. H. Clark. Ad. Neuendorf was the conductor. On the evening of Wednesday, January 9, Italo Campanini was especially engaged to sing Don José to the Carmen of Zélie de Lusson. This proved to be the last engagement of the Boston Ideal Opera Company in this city, as the organization was disbanded at the end of the season.

Dockstader's Minstrels and Jules Levy were heard in concert on Sundays, January 6, 13, and 20, and Alice Shaw whistled again on the 27th.

Booth and Barrett began a four weeks' run on January 21. "Othello" was played all of their first week, "The Merchant of Venice" all of the second, while the remaining fortnight was taken up with "Julius Cæsar," "Othello," "The Fool's



Fanny Davenport

THE BOSTON THEATRE

Revenge," "David Garrick," "Yorick's Love," "Hamlet," "The King's Pleasure," and "Macbeth." Mr. Barrett never appeared in the Boston Theatre again, his final rôle there being Macduff, on February 16, 1889.



Georgina von Januschowsky

Johnson and Slavin's Minstrels were heard in concert on Sunday, February 3.

William Ludwig and his concert company sang on Sunday evenings, December 9 and 30 and February 10, 17, and 24.

"Harbor Lights" was played for the week of February 18 by a company under the management of Frank Curtis, which had been encountering bad business for several weeks and was nigh to disbanding. The receipts for this week were \$10,343.50, a sum which put the company squarely on its feet again, while the Boston Theatre success was

heralded through New England, in whose cities the company made sufficient profit to encourage it to try another season.

"The Stowaway," with a realistic yacht and two "reformed burglars," drew good houses the week of February 25.

Gustav Hinrichs' American Opera Company, an organization playing at the regular prices of the theatre, was seen for the week of March 4. Louise Natali, Lizzie Macnichol, Charlotte Walker, Alida Varena, Clara Poole, William Castle, Charles Bassett, Alonzo



Ad. Neuendorf

THE SEASON OF 1888-89

Stoddard, Franz Vetta, E. N. Knight, and Frank Pieri were heard in "Lucia di Lammermoor," "Faust," "The Daughter of the Regiment," "Maritana," "Il Trovatore," "The Bohemian Girl," and "The Masked Ball."

The Howard Athenæum Company returned for the week of March 11.

At the Elks' Benefit on March 14, among other attractions, J. B. Mason and Viola Allen played the balcony scene from "Romeo and Juliet."

The Bostonians began a fortnight on March 18, during which time they rendered "Pygmalion and Galatea," "Dorothy," "Mignon," "Fatinitza," and "The Bohemian Girl."

Madame Fursch-Madi, Signor Del Puente, Maud Powell the violinist, and others appeared in concert on Sunday, March 24.

William McAdoo lectured on "The Irish Question" on Sunday, March 31.

E. C. Stanton's company from the Metropolitan Opera House, New York, began a fortnight's season in German opera on April 1, his principals being Lilli Lehman-Kalisch, Louise Meisslinger, Sophie Traubmann, Max Alvary,



Anton Seidl

THE BOSTON THEATRE

Paul Kalisch, Emil Fischer, and William Sedlmayer. The Niebelungen Ring was sung in its entirety for the first time in this city and "Die Meistersinger" was also given its first hearing. The entire repertoire was "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," "Tannhäuser," and "Die Meistersinger." Anton Seidl conducted the orchestra.

On Fast Day, April 3, Margaret Mather played "Leah" at the matinee and "Romeo and Juliet" at night, while on the evening of Saturday, April 13, a wrestling-match drew a crowded house.

Thatcher, Primrose and West's Minstrels filled the week of April 15.

Lewis Morrison was seen as Mephistopheles in "Faust" the two weeks beginning April 22.

At a concert given on Sunday, April 28, by the Colored Catholics for the benefit of the Working Boys' Home, John Boyle O'Reilly recited an original poem, Dr. Shuebruk the cornetist, Alfred DeSeve the violinist, and others assisting.

Lydia Thompson's Burlesque Company presented "Penelope" the week of May 6, her principal supporters being Louis Kelleher, J. W. Herbert, Charles Horace Kenny, Harry Starr, Marie Williams, Rose Newham, Lillie Alliston, Lillian Walters, Christine Blessing, and others.

A company especially brought together for this occasion



John Boyle O'Reilly

THE SEASON OF 1888-89

sang "Pinafore" the week of May 13, 1889, the singers being Georgine von Januschowsky, Laura Joyce Bell, Annie Belle Hinckley, Digby Bell, D. M. Babcock, W. H. Fessenden, J. C. Miron, and Lon F. Brine.

The Boston Oratorio Society presented Rossini's "Stabat Mater" on Sunday evening, May 19, with Januschowsky, Ita Welsh, George W. Want, and Ivan Morawski, assisted in the opening concert by Belle Dubois.

Frank Mayo played "Davy Crockett" the week of May 20. A member of his company was Lincoln Wagenhals, now of the successful managerial firm of Wagenhals and Kemper.

"The World" was revived for the week of May 27.

Dockstader's Minstrels began their third separate week of the season on June 3.

Gustav Hinrichs' American Opera Company attempted a summer run at popular prices beginning on June 10, but the public did not respond, though the performances were worthy, and the theatre closed on Tuesday, June 25, after a run of two weeks and one day to small houses.

William Ludwig gave another concert of Irish music on Sunday, June 16.

The usual City of Boston celebration of the Fourth of July closed the season.



May Irwin

CHAPTER XXXVIII

THE SEASON OF 1889-90

THE season of 1889-90 began on Saturday evening, August 31, with Atkinson and Dexter's Company of Juveniles in "H. M. S. Pinafore," which ran through the following week.

"Harbor Lights" was the attraction for the week of September 9.

Dockstader's Minstrels appeared for the week of September 16, that being their fourth engagement in this theatre within twelve months.

George Francis Train lectured on "Red Hot Current Events" on Sunday evening, September 22.

"The Exiles" was produced on September 23, by a company engaged by Mr. Tompkins for touring the piece through the country, and ran three weeks to excellent business.

William Ludwig was heard in concert on Sunday, September 29.

A "National Pageant" of tableaux was seen on the afternoon of October 11.

Wilson Barrett, supported by a talented company of English actors, played a three weeks' engagement beginning October 14, the first week given up to "Ben My Chree," a dramatization of Hall Caine's "The Deemster." His company included Miss Eastlake, George Barrett, Cooper Cliffe, Austin Melford, Murray Carson, James Welch, W. A. Elliott, Lillie Belmore, and others. He also presented "Claudian," "Hamlet," "Clito," "Lord Harry," "The Silver King," and

THE SEASON OF 1889-90

his triple bill, "Chatterton," "The Colour Sergeant," and "A Clerical Error." A testimonial was tendered to Wilson Barrett on the last night of his engagement, Saturday, November 2, 1889, when he played "Ben My Chree" to \$2571.75, the largest receipts he had ever drawn in one performance in his entire career.

The Howard Athenaeum Star Specialty Company appeared during the week of November 4, the artists being Florene, Conroy and Fox, the Irwin Sisters, George Thatcher, Wilton and Mora, Lottie Collins, Wood and Sheppard, Ida Heath, Abachi and Mazuz, Dutch Daly, and Marville's Birds and Dogs.



Bill Nye



Wilson Barrett

On Sunday evening, November 10, Bill Nye and James Whitcomb Riley appeared in readings from their own works. It was on this occasion that a man in the balcony called, "Louder," while Nye was reading. "Why don't you pay more and come down where you can hear?" asked the humorist. "Because it isn't worth it," replied the man, to the applause of the sympathizing audience.

THE BOSTON THEATRE

The Bostonians played a two weeks' season, beginning November 11, their first week being divided between "Pygmalion and Galatea," "Suzette," "Mignon," "The Poachers," "Fatinitza," and "The Bohemian Girl," while for the whole of the second week they sang "Don Quixote" by Harry B. Smith and Reginald de Koven, Barnabee being seen as Don Quixote and Frothingham as Sancho Panza.

The Balmoral Choir from Glasgow sang on Sunday, November 17.

Primrose and West's Minstrels followed for the week of November 25.

A great fire broke out on the morning of Thanksgiving Day and burned several buildings in the region of Kingston and Essex Streets, which necessitated the shutting-off of the gas-mains in the vicinity of the theatre. Fortunately the building was being fitted for electric lighting and the wiring was so far advanced that the footlights could be used. With the help of calcium lights and locomotive headlights the stage was made sufficiently brilliant and the performances went on without interruption, although at the matinee the streets in the vicinity were so roped-in that intending playgoers had to make a long detour and enter the building by the Mason Street door.

The Emma Juch Opera Company played the fortnight beginning December 2 to light business, the company including Emma Juch, Laura Bellini, Susie Leonhardt, Lizzie Macnichol, Charles Hedmond, Alonzo Stoddard, Franz Vetta, Elvin Singer, Charles Turner, Frank Pieri, T. S. Guise, E. N. Knight, and Fanny Gonzales. Giuseppe Campanari made his first appearance on the operatic stage with this company on December 11, 1889, as Valentine in "Faust." Previous to this

THE SEASON OF 1889-90

he had been for some years an instrumentalist in the Boston Symphony Orchestra. "The Postilion of Lonjumeau" was the only novelty presented. Alonzo Stoddard was taken ill during this engagement and died in the hospital a few days later.

The Boston Press Club Benefit on December 5 enlisted the services of Annie Pixley and company, William H. Crane and company, Francis Wilson and Marie Jansen, Emma Juch, Evans and Hoey and company, Giuseppe Campanari, and Oliver Doud Byron and company.

A concert was given on Sunday, December 8, for the sufferers by the Thanksgiving fire.

Hoyt's "A Midnight Bell" followed on December 16 for three weeks, Maude Adams making her first Boston appearance as Dot Bradbury. During this engagement the first epidemic of *la grippe* held Boston in its clutches, so many people being ill with it in the city that business was seriously affected in the stores and



Giuseppe Campanari



Maude Adams

THE BOSTON THEATRE

theatres. Some of the members of the "Midnight Bell" company were victims of the disease, but no performances were omitted. George Richards and Eugene Canfield were first seen here together in the "Midnight Bell."



Eugene Canfield

Daniel Dougherty lectured on Sunday evening, December 29.

The English melodrama, "My Jack," was presented for two weeks beginning January 6, 1890. This time had been held for Lawrence Barrett, but illness had compelled him to discontinue his tour.

Edwin Booth and Helena Modjeska appeared as joint stars for the fortnight commencing January 20, their leading man being Otis Skinner. Their plays were "The Merchant of Venice," "Much Ado About Nothing," "Richelieu," "The Fool's Revenge," "Donna Diana," "Macbeth," and "Hamlet." This proved to be Mr. Booth's last engagement in the Boston Theatre, Richelieu being his last part, on Saturday evening, February 1, 1890.

A Norsk Festdag, or Norwegian Holiday, an entertainment of stereopticon views, tableaux, and songs,



George Richards

THE SEASON OF 1889-90

was given on the afternoon of January 30. Max O'Rell (Paul Blouet), the witty Frenchman, lectured on Sunday evening, January 26, and again on Sunday, April 6.

Herrmann's Trans-Atlantique Vaudeville Combination appeared for the week of February 3, and again for the week of the 17th, "The Stowaway" filling the intervening time. Herrmann's artists were Harry Pepper and Carrie Tutein, the Four Gaiety Danseuses, Herr Tholen and his Singing Poodle, Charles F. Ross and Mabel Fenton, Le Petit Freddy, Trewey, Eu-nice Vance, the Pinauds, Gus Williams, Katie Seymour, the Tacchi Brothers, and the Athols. John Boyle O'Reilly lectured on Sunday, February 16.

"Kajanka," a much-heralded spectacle of slight merit, had large receipts the week of February 24 and small pickings the following week.

Charles H. Hoyt's farce comedy, "The Brass Monkey," followed for the weeks of March 10 and 17, with the author's wife, Flora Walsh, as Baggage, and Tim Murphy, Otis Harlan, and J. C. Miron as the Razzle Dazzle Trio.

Wilson Barrett followed for the week of March 24, present-



Max O'Rell (Paul Blouet)

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The Razzle Dazzle Trio
Otis Harlan, Tim Murphy, and J. C. Miron

ing "Ben My Chree," "The Silver King," and the triple bill.

The Elks' Benefit on March 27 was a notable affair. George Thatcher appeared, accomplishing the unprecedented feat of playing in Philadelphia on Wednesday and Thursday evenings, traveling to Boston and appearing on the stage here and returning to Philadelphia in the meantime. The other volunteers were Reeves's Band, Maurice Barrymore, Ad Ryman,

THE SEASON OF 1889-90

Amelia Glover, Charlie Reed, Maude Banks, Edwin French, Robert Hilliard and company, Clara Daymer, Marie Barratta Morgan, Jacob Benzing, the Boston Museum Company, Olive Homans, Edmund T. Phelan, Julia Marlowe and company, the Razzle Dazzle Trio, Alexander Salvini and company, Florence St. John, E. J. Lonnen, Charles Danby, Wilson Barrett and company, Luke Schoolcraft and Barry Maxwell, Raffin, Gus Reynolds and company, Frank Clayton and



Gus Williams

a Grand Military Prize Drill. "The Exiles" followed on March 31 for Fast Day week.

The Metropolitan Opera House Company sang in German operas the fortnight beginning April 7, Walter Damrosch being the conductor. Lilli Lehmann-Kalisch, Sophie Traubmann, Charlotte Huhn, Felicia Kaschoska, Sophie Wiesner, Conrad Behrens, Paul Kalisch, Emil Fischer, Theodor Reichmann, Jules Perotti, Nicolai Gorski, and Joseph Beck sang in "Tannhäuser," "William Tell," "Norma," "Lohengrin," "Die Meistersinger," "The Huguenots," "The Flying Dutchman," "Fidelio," and "Don Giovanni."



George Francis Train

THE BOSTON THEATRE

On the afternoon of March 11 and the evening of March 12, 1890, the First Corps of Cadets were seen in their burlesque, "Injured Innocents," the chief actors being R. D. Sears, H. K. Swinscoe, S. H. Hooper, James G. White, Walter Jackson, H. A. Edgerly, L. C. Benton, G. W. Langdon, R. A. Barnet, T. E. Stutson, W. E. Spaulding, and P. S. Sears.

Father Theobald Mathew lectured on Sunday, April 20.

Richard Mansfield opened on April 21 in "Richard III" and remained two weeks, presenting also "A Parisian Romance," "The Frenchman," and "Dr. Jekyll and Mr. Hyde." Much to the star's disgust, "Richard III" drew only \$369 on its opening, while the first night of "Dr. Jekyll and Mr. Hyde" brought in \$1684.



Richard Mansfield

The Colored Catholics gave a concert on Sunday, April 27.

"The Silver Falls," a melodrama by George R. Sims and Henry Pettitt, was

produced by Mr. Tompkins on May 5 and ran three weeks, with a company which included William Redmund, Frank Losee, Charles Coote, Daniel Gilfeather, J. R. Furlong, Charles Leonard Fletcher, Raymond Finley, Daniel Jarrett, Sidney Armstrong, Alice Fischer, Marion Elmore, and others.

"Mankind" was offered for the week of May 26, with E. D. Lyons in the part formerly played by D. J. Maguinnis.

Kate Claxton presented "The Green Bushes" the week of June 2.

The Oriental Opera Company of New York gave performances in Yiddish on Tuesday, June 17, and Friday, June 20,

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“King Saul,” a historical opera, being performed on Tuesday, and “Esther von Eingede,” a five-act tragedy, with Jacob Adler in the leading part, on Friday.

Pantomimic tableaux of scenes from the “Saga-Nat,” mythological, poetical, and historical, were performed on Thursday evening, June 26, and the season closed with the customary City of Boston celebration on the Fourth of July.

CHAPTER XXXIX

THE SEASON OF 1890-91

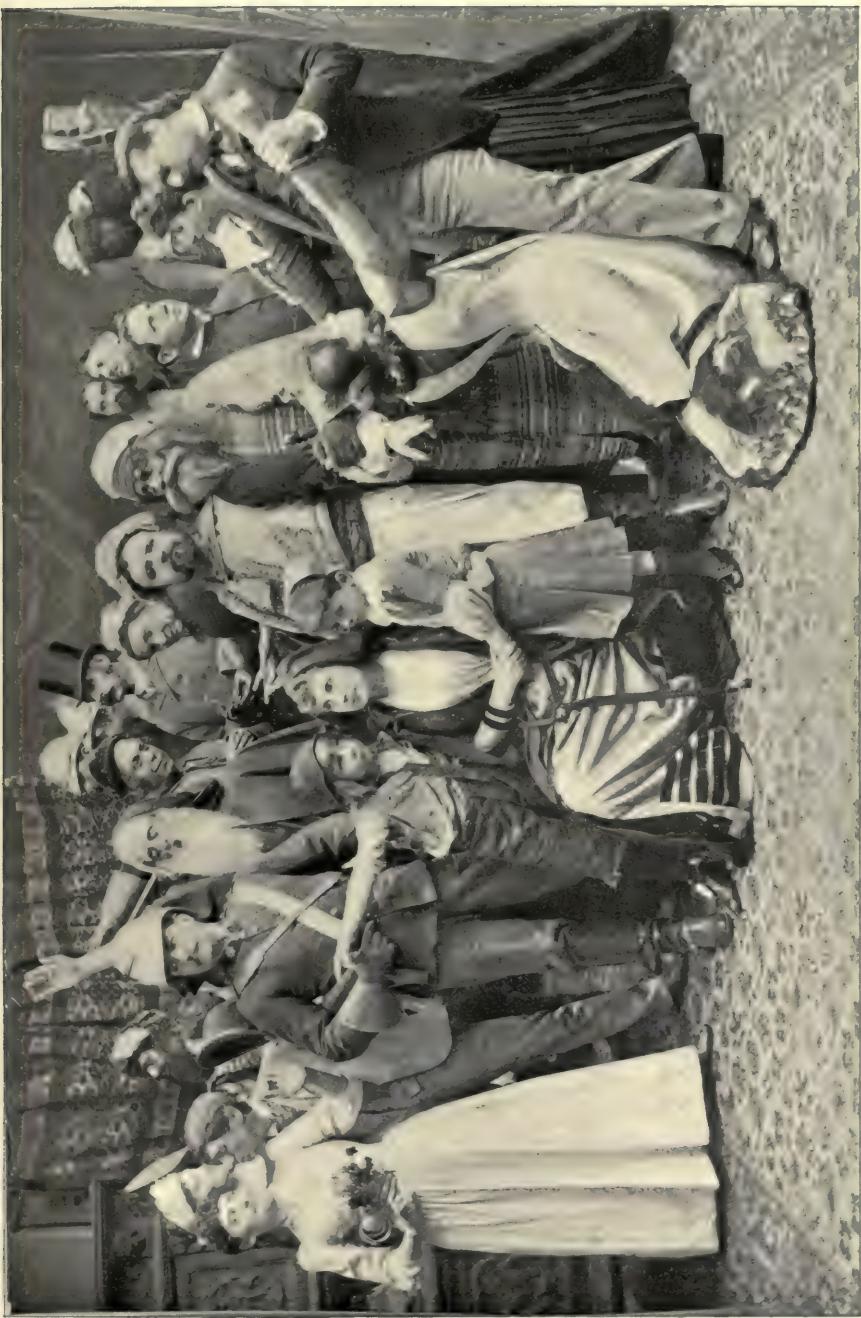
THE season was opened by Harry Kernell and Sheffer and Blakely's New York Specialty Company for the week of August 11, that being the occasion of the annual convention of the Grand Army of the Republic. The company consisted of Major Burk, the Chester Sisters, the Garnella Brothers, Sheffer and Blakely, George Murphy, Lizzie Derious Daly, the Dares, Bernard Dyllyn, the Acme Four, Harry Kernell, and Augusta Sohlke's Hungarian Ballet Troupe.

George Thatcher's Minstrels occupied the week of August 18, the principals being George Thatcher, John Wild, Tom Lewis, Tom LeMack, R. J. José, Raymon Moore, H. W. Frillman, George Lewis, Frank La Mondue, Rodo Leo Rapolis, Wood and Sheppard, and the Mazuz-Abacco Arabs.

"Good Old Times," an English melodrama, under the management of Colonel W. E. Sinn, was seen for three weeks beginning August 25.

The event of the season was the production of "The Sudan," a drama by Henry Pettitt and Augustus Harris, which had been played at the Drury Lane Theatre under the name of "Human Nature." The cast was:

Captain Temple	Henry Neville.
Matthew Hawker	S. E. Springer.
Paul De Vigne	Frank Losee.
Stephen Mardyke	Nestor Lennon.



Eleanor Moretti
Nestor Lennon

Wallie Eddinger Walter Lewis

Henry Neville

S. E. Springer
Harry Hawk Mrs. W. G. Jones

Russell Hunting

Belle Rose Dan Collyer
Kate Oesterle

Frank Losee Harry Rose

Louise Balfe

Lawrence Eddinger Jeannie Harrold

Jeanne Harrold

The Soudan — 1890

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Rev. Arthur Lulworth	Lawrence Eddinger.
Horatio Spofkins	Dan Collyer.
Joe Lambkins	Harry Hawk.
John Stone	Harry Rose.
Col. Brandon	Ed Lawrence.
Pat O'Connor	A. W. Rumble.
Henry Ormonde	John J. Geary.
Father Bonini	Russell Hunting.
Jem Buxton	H. A. Wallace.
Arab Sheik	Robert Mackay.
First European	J. E. Gilbert.
Second European	Francis George.
Third European	Sylvie Warren.
Fourth European	John Lyons.
Nellie Temple	Louise Balfe.
Cora Grey	Eleanor Moretti.
Maggie Wilkins	Kate Oesterle.
Mrs. Lambkins	Mrs. W. G. Jones.
Mrs. Lulworth	Jeannie Harrold.
Mrs. Buxton	Kate Murray.
Lucy	Belle Rose.
Frank	Master Walter Lewis.
Dick	Master Wallie Eddinger.

This proved to be the most successful play of this kind ever seen in Boston. It was originally intended to run ten weeks, but its drawing powers proved so strong that other attractions were moved aside to permit a continuance of its run. The Howard Athenæum Company was to have played here at Thanksgiving time, but they were persuaded to go to Providence for that week, Mr. Tompkins guaranteeing that the receipts there should reach \$5000 gross. As they took in only a little over \$1900 for the entire week, the cost to him was

THE SEASON OF 1890-91

considerable, but "The Soudan" more than made up for the difference. Booth and Barrett were booked at the Boston Theatre for the weeks of December 1 and 8, but a check for \$1500 persuaded them to go to the Park Theatre instead, and "The Soudan" ran merrily on. "The Soudan" was first presented on Tuesday, September 16, 1890, and it ran until January 10, 1891, seventeen weeks in all. It was revived that same season on April 20 and ran four weeks more, thus making twenty-one weeks in a single season, a record never equaled in this theatre. Henry Neville returned to England at the end of that season and is still prominently before the public over there.



Henry Neville



Harry Hawk

Harry Hawk was alone upon the stage in Ford's Theatre in Washington when President Lincoln was assassinated, and recognized Wilkes Booth as he jumped from the private box and ran past him to the wings.

Louise Balfe afterward became the wife of Abraham Erlanger, a prominent member of the theatrical syndicate which has so long controlled dramatic affairs in this country.

THE BOSTON THEATRE

Harry Rose and Belle Rose were man and wife. Some years since he murdered her in a fit of jealous rage and is now serving a life sentence in a New York prison.

Walter Lewis and Wallace Eddinger have proved true the promise of their youth and are both actors of recognized standing.

Mrs. W. G. Jones, Kate Oesterle, and S. E. Springer have since passed away, but most of the others are still on the stage.

The scenic possibilities of the play were great and were taken advantage of to the fullest extent. The varying stage-pictures included views in rural England, in the heart of London, and in the

depths of Africa. The parade of the returning troops in Trafalgar Square employed a greater number of auxiliaries than has ever been shown at any other time on any stage in Boston. Many horses were ridden by the officers in the military pageant. The uniforms worn by the English soldiers in the African scenes were pur-



Louise Balfe in "The Soudan"



Frank Losee

THE SEASON OF 1890-91

chased from the British Government and were those which had actually been worn by Her Majesty's troops in the Soudan campaign. They included the first khaki clothing ever seen in this country. The uniforms of the London policemen, the bootblacks, the military bands and drum corps, as well as the dresses worn by the Soudanese women and the Arab warriors, were absolutely correct in material and design. Crowded houses prevailed and at the end of its first run the production was taken to Philadel-

phia and Chicago. The following summer it had another run in Chicago,

and in September it was presented at the Academy of Music, New York, with Louis James in the leading rôle. The firm of Jefferson, Klaw and Erlanger leased "The Soudan" from Mr. Tompkins and presented it all over the country for two seasons longer.

The Boston Philharmonic Orchestra, an organization of talented musicians



Mrs. W. G. Jones in "The Soudan"



Wallie Eddinger in
"The Soudan"

THE BOSTON THEATRE

under the leadership of Bernhard Listeman, appeared every Sunday evening for eighteen weeks, beginning October 5, but did not meet with the recognition that their playing deserved. At their concert on Sunday, January 26, 1891, George Riddle read "A Midsummer Night's Dream," and Mendelssohn's music was rendered by the orchestra and a ladies' chorus.

The Irish patriots, Dillon and O'Brien, had a reception on the afternoon of Sunday, November 9, 1890, when, at prices ranging from fifty cents to one dollar, the receipts were \$3000,

which is probably a record for any theatre at those prices.

"The Crystal Slipper" was presented for the weeks of January 12 and 19, 1891.

The Hanlon-Volter Martinetti Company filled the weeks of January 26 and February 2, its members consisting of the Hanlon-Volters, trapeze artists, Paul Martinetti and his Pantomime Company, Walter Emerson, the

Montaigne Troupe, the Hulines, Dora Emerson, Rodo Leo Rapoli, Stebb and Trepp, and the Wartenburg Family.

Charles H. Hoyt's "A Trip to Chinatown" followed for two weeks, opening February 9. Although the business of this play was excellent, it was by no means phenomenal, and everybody was surprised when it went into the Madison Square Theatre in New York and made one of the longest and most profitable runs ever known in the metropolis. The first play of Mr. Hoyt's to be produced under his own management was



John Dillon

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Charles H. Hoyt

"A Rag Baby," which had its initial representation in the spring of 1884 by the firm of Tompkins, Hoyt and Thomas, the members being Eugene Tompkins, Charles H. Hoyt, and Charles H. Thomas. Mr. Tompkins sold his interest in the firm at the end of the season of 1885-86 and the name was changed to Hoyt and Thomas. Mr. Thomas died in 1894 and Frank McKee took his place, the firm name changing to Hoyt and McKee. Mr. Hoyt died in 1901.

The Howard Athenæum Company occupied the week of February 23, the performers being Fitz and Webster, Brothers Poluski, Marian Hayman, Conroy and Fox, the Five Boissett

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Brothers, Kate Davis, the Braatz Brothers, Minnie Cunningham, Cinquevalli, Dutch Daly, and the Salambos.

“The Hustler,” with John Kernell and Mollie Thompson featured, filled the week of March 2. Mollie Thompson was the daughter of Johnny Thompson, who had played “On Hand” here years before.

“Yon Yonson,” with Gus Heege in an artistic portrayal of the Swedish hero, played the week of March 9.

Primrose and West’s Minstrels, with Lew Dockstader as an added attraction, were seen the week of March 16.

At the Actors’ Fund Benefit on March 19, 1891, a boy and a man appeared who have both won fame and money as dramatic authors. The

boy was Georgie Cohan, who played with his parents and sister in “A Good Thing, or Four of a Kind.” The man was Augustus Thomas, who played with Agnes Booth and May Buckley in his own one-act play, “Afterthoughts.”

Charles H. Hoyt’s “A Brass Monkey,” with Alice Evans (now Mrs. Wilton Lackaye) as Baggage, filled the week of March 23.

George Bidwell, the Reformed Forger, lectured on “Forging His Own Chains” to a light house on Sunday, March 29.

George Thatcher’s Minstrels came for Fast Day week, opening on March 30.

William Ludwig and his concert company, with R. J. José



Augustus Thomas

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and Raymon Moore as added attractions, were heard on Sunday, April 5. A remarkable incident occurred at the close of the performance. Mr. José had answered encore after encore until he was tired out and could sing no more. When he finally left the stage, the audience rose en masse and left the theatre, regardless of the fact that there was still another number on the programme, a quartette from "Rigoletto," to be sung by Mr. Ludwig's concert quartette. The audience wanted José and when José had finished they were going home, and they went. Hoyt's "A Midnight Bell" followed for a fortnight, beginning April 6, with Percy Haswell in the part formerly played by Maude Adams.

At the Elks' Benefit on April 9 among other attractions the Elks' Minstrels appeared, the interlocutors being J. P. Johnson, George H. Coes, and Andy Leavitt. Frank Hanson, Bob Allen, J. G. B. McElroy, H. E. Hayward, and W. R. Irving handled the bones, and Charles Reed, Oscar Shaffer, Dudley H. Prescott, George W. Fuller, and Bennett Benari the tambourines.

Jules Levy's American Band played on Sundays, April 12 and 19.

"The Soudan" returned on April 20 for a four weeks' run.

Rev. James A. Donovan, S. J., lectured on Sunday, April 26, on "Garcia Moreno, the Martyred President of Ecuador."



Jules Levy

THE BOSTON THEATRE

On Saturday evening, May 16, at the last performance of "The Soudan" and its 169th in Boston that season, a silver loving-cup was presented to Henry Neville, leading man of the company, together with an address and an autograph album signed by the Governor, the Mayor, and many prominent citizens.

Leonard Grover's play, "The Wolves of New York," was presented on May 18 and ran two weeks.

The United Hebrew Opera Company of New York, managed by Mogulesko and Karp, offered "Judith and Holofernes," on June 17, and "Somnambulist" on June 19.

The City of Boston exercises on July 4 closed the season, the oration being delivered by Josiah Quincy.



Charlie Reed and Willie Collier



Denman Thompson

CHAPTER XL

THE SEASON OF 1891-92

THE season opened on Saturday, August 8, with C. H. Smith's company in "Evangeline," which continued for the next two weeks.

George Thatcher's Minstrels in "Tuxedo" followed for the week of August 24. It was during this engagement that the song "Ta-ra-ra-boom-de-ay" was first heard in this city. In a few months it was sung all over the world. The words of the song were by Henry J. Sayers, the manager of Thatch-

THE BOSTON THEATRE

er's Minstrels. The music he found among the colored people of the South, but changed it considerably before it attained its popular form.

W. A. Brady's company in "After Dark," with the rising young pugilist James J. Corbett as a specialty feature, filled the week of August 30.



James J. Corbett in 1891

"The Old Homestead" began on September 7, 1891, a twelve weeks' run which was in some respects the most notable one ever played in this theatre. For the two performances on the opening day,—Labor Day,—the receipts were \$2563 and \$2616 respectively. The takings of the first week were \$17,013.25 and for the twelfth week \$18,467. For the entire twelve weeks the gross receipts were \$145,939.75, an average of over \$12,000 per week and of \$1489.18 for each of the ninety-eight performances. On only ten occasions during the entire run did the receipts fall below one thousand dollars for a performance. A unique feature of this engagement and one unparalleled in the history of Boston theatricals was that on the final week, that of November 23, 1891, there was not a single deadhead in the theatre for the entire week. Any individual who was entitled to the courtesies of the house was allowed to pass the doorkeeper the same as usual, but a ticket for him was paid for by either Denman Thompson or Eugene Tompkins. No exceptions were made to this rule and the box

THE SEASON OF 1891-92

office returns showed a clean sheet. No theatre in the world had ever before played to so much money in one week at the prices, which ranged from twenty-five cents to one dollar and a half.

Edouard Remenyi, the violinist, was heard in concert on Sunday, November 22.

The Minnie Hauk Opera Company followed on November 30 for two weeks, the principals being Minnie Hauk, Mme. Basta-Tavary, Greta Risley, Bernice Holmes, Mlle. Tremelli, Helen Dudley Campbell, Montariol, Bovet, Del Puente, Leo Stor-mont, Ricci, Delasco, Minello, and Mascotti. The operas were "Carmen," "Faust," "Cavalleria Rusticana," "The Flying Dutchman," "Don Giovanni," "Lohengrin," "Martha," and the first act of "La Traviata." A concert was given by the opera company on Sunday, December 13. An amusing incident occurred during this engagement. One evening Basta-Tavary was to sing the part of Senta in "The Flying Dutchman." On seating herself at the spinning-wheel she discovered that the portrait of Vander-decken, which was an indispensable adjunct of the scene, was not in its place. She called the attention of the stage-manager of the company to the omission and was informed that the picture had been left behind in Philadelphia and that she must get along without it. This she refused to do, as in the business of her part she was to fix her attention upon the



Remenyi

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portrait and to sing to it. The stage-manager begged her to try to do without it, but she was obdurate. Mr. McCarty, the stage-manager of the theatre, noticed the long delay and inquired the cause. He was informed that the curtain could not go up until there was a portrait of Vanderdecken in sight. "Then we shall make a portrait of Vanderdecken," said he. Accompanied by Richard Gannon, one of the scenic artists, he rushed up on the paint frame and began to explore. There in a far corner stood the inn sign which is used in the fourth act of "Rip Van Winkle," representing George Washington arrayed in a green coat. In a trice Mr. Gannon had painted a heavy black beard on the Father of his Country and changed the hue of his coat to a sombre sable, and in three minutes the transformed Washington was on the stage, pretending to be a likeness of the Flying Dutchman.

At the Elks' Benefit on December 3, among other attrac-



W. H. Kendal



Mrs. W. H. Kendal

THE SEASON OF 1891-92

tions, Mr. and Mrs. W. H. Kendal played "The Happy Pair," Charles Barron, Eben Plympton, Edgar Davenport, Morton Paine, and Annie Clarke gave the screen scene from the "School for Scandal," Neil Burgess played an act from "The County Fair," Billy Barry an act from "McKenna's Flirtation," Maurice Barrymore, H. M. Pitt, C. F. Bates, and Blanche Ring were seen in "A Man of the World," Hallen and Hart, Burr McIntosh, the Roumania Quintette, Herbert Johnson, Melville and Stetson, William Jerome, John A. Coleman, Little Tuesday, the Schröde Brothers, Edmund T. Phelan, Ena Bertoldi, the Braatz Brothers and Kara appeared, and the Loyal Song was sung by George J. Parker, George W. Want, T. H. Norris, C. J. Buffum, J. C. Bartlett, S. King, D. M. Babcock, A. B. Hitchcock, George Tyler, J. K. Berry, J. L. White, A. C. Ryder and F. C. Fairbanks, with Howard M. Dow as accompanist.

"A Fair Rebel," with Edward R. Mawson and Fanny Gillette featured, played a light week, commencing December 14.

Warren's Ladies' Military Band gave a concert on Sunday, December 20.

"The Limited Mail," a sensational melodrama with a cast which included Joe Coyne, Lew Bloom, Harry Blaney, and



Neil Burgess

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Grace Sherwood, drew good houses the week of December 21. The attendance in the gallery on Christmas broke all records, there being 1297 tickets sold in the afternoon and 1249 in the evening.

Carmencita, the Spanish dancer, assisted by the Spanish Students, John LeClair, Dagmar and DeCelle, Herbert Al-

bini, the Barra Troupe, and the Warshau Brothers, appeared for the week of December 8.



Carmencita

“Shiloh,” a drama of the Rebellion, was produced on January 11 by a company especially engaged by Mr. Tompkins and ran four weeks to unsatisfactory business. The great scene of the play was the departure of the troops from Faneuil Hall Square.

A benefit given to Foster Farrar on Sunday, February 7, introduced John Mason, Marion Manola, Luke Schoolcraft, Willis P. Sweatnam, Julius Witmark, David Warfield, Bessie Cleaveland, Dan Daly, Burt Haverly, Charlie Reed, the County Fair Quartette, and others.

“Uncle Celestin,” a comic opera from the New York Casino, with Jefferson De Angelis and Annie Myers as principals, was heard for the week of February 3. At this time Loie Fuller first introduced the Serpentine Dance, which was soon to make her famous.

“The Trumpet Call,” an English melodrama of military life, was produced by Mr. Tompkins’s company on February

THE SEASON OF 1891-92

15 and ran three weeks, but met with no more favor than did "Shiloh."

The Seventh Annual Entertainment of the Boston Press Club, on Thursday, February 18, 1892, had a long list of volunteers, including Neil Burgess, Mary Hampton, Charlie Reed, Willie Collier, Louise Allen, James B. Gentry (who was afterward sent to prison for life for killing a girl in Philadelphia), Louis Harrison, Katie Emmett, Amy Ames, G. W. Thompson, Lillian Russell, Julia Marlowe, Charles B. Hanford, Dora Wiley, Nellie McHenry, Frank Daniels, Estrella Sylvia, and Frank Bush.

On Sunday, February 28, Edmund Hudson lectured on "The German Emperor and the German Army."

William Haworth's naval drama, "The Ensign," played a good week, opening on March 7.



Loie Fuller

THE BOSTON THEATRE

At Dudley Prescott's benefit on Sunday, March 13, Richard Carle and Mrs. Ella Clifford Carle appeared in a sketch.

"Evangeline" returned on March 14 for a fortnight. As a special inducement to matinee patrons, each lady or child attending was given a quarter-pound box of Huyler's candy. When the engagement was over there was enough candy in boxes left in the theatre to give every attaché permanent indigestion.



Alexander Salvini

the first two weeks were extremely large, but after that the public lost interest.

Alexander Salvini opened on May 2 and continued five weeks, playing "The Three Guardsmen," "Monte Cristo," "Cavalleria Rusticana," and "Robert Macaire." William Redmund, Judith Berolde, and Maud Dixon were his principal support.

Gilmore's Band was heard on Sunday evenings, May 8 and 22.

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Tableaux of the Life of Christ were presented on Sundays, May 15 and June 12. They were very impressive and dignified, but the donkey used in the Entry into Jerusalem would move his ears.

A fine concert for the John Boyle O'Reilly Fund drew an overflowing audience on Sunday, May 29.

The Colored Catholics gave a concert on Sunday, June 5.

The Thalia Theatre Company, a Yiddish organization from New York, presented "Ezra, or the Wandering Jew" on Friday, June 17, and "The Princess of Jehuda" on Saturday, June 18.

Joseph Ott had a benefit on Sunday, June 19.

Tableaux of Tennyson's "Maud" were given in aid of the Fresh Air Fund on Thursday, June 30.

The City of Boston exercises closed the season on July 4, as usual.



Fred Hallen and Joseph Hart



Joseph Jefferson

CHAPTER XLI THE SEASON OF 1892-93

THE season opened extremely early, the first attraction being Cleveland's Minstrels for the week of August 1. They were followed by one week each of Richard Golden in "Old Jed Prouty," John P. Smith's "Uncle Tom's Cabin," Dockstader's Minstrels, and Augustus Pitou's Company in "Across the Potomac."

Denman Thompson in "The Old Homestead" opened on

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Labor Day, September 5, and continued eight weeks to large receipts.

On Columbus Day, October 21, 1892, the theatre was rented for the forenoon by the City of Boston and an oration was delivered by John Fiske, the historian, probably the best equipped man in the country for such a service.

Joseph Jefferson presented "Rip Van Winkle" for the week of October 31, 1892, for the first time in this house since 1880, and played to \$23,209.50 on the week, two dollars being the price for the best seats. Alice Fischer was the Gretchen on this occasion.

In September Mr. Tompkins gave "The Black Crook" an unprecedentedly lavish production at the Academy of Music, New York, intending to bring it to Boston after its run there, but it proved so powerful a magnet in New York that he would not risk its withdrawal. Having in consequence a block of open time here, he made another elaborate production, using as a vehicle the extravaganza, "The Babes in the Wood," with the book by Lawrence McCarty and the music gathered from many sources. The cast was as follows:

Jack	Arthur Dunn.
Jane	Mamie Gilroy.
Sir Rowland Dedbroke	Charles Wayne.
Percy, a Bad Man	Belle Black.
Harry, another Bad Man	Tim Cronin.



John Fiske

THE BOSTON THEATRE

Lord Deahboy	Nannie W. Morse.
Lord Oldechap	Grace Taber.
Jack Scull	May Holbrook.
Ben Crossbones	Mamie Conway.
Guards	{ M. J. Thomas. A. L. Donaldson.
Lady Dedbroke	Fannie Daboll.
Josephine	Ada Walker.
Bella	Pauline Fritchie.
Angelina, the Schoolmarm	Gilbert Sarony.
Fairy Queen	May Montford.
Spirit of the Age	Ida Moreland.
Quicksilver	Mabel Montgomery.
Mr. Kinney, a Butcher	Ed Readway.
Mr. Schultz, a Tailor	G. D. Daly.
Mr. Gross, a Grocer	J. F. Reynolds.
Mr. Boulanger, a Baker	P. Pharaoh.
Mr. Boehm, a Wine Merchant	F. L. Turner.
Mr. Knocks, a Hatter	Geo. Melville.
Mr. Smythe, a Bootmaker	J. Calnan.
Mr. Abrams, a Money Lender	T. M. Reilly.
Clown	George Melville.
Pantaloons	Auguste Siegrist.
Sprite	Prince Pharaoh.
Harlequin	G. Deboliens.
Columbine	Mlle. Scutellari.

Nini Patte en l'Air and her pupils, Diamantine, Gardenia, Perle Fine, and Fleurette, came especially from Paris and danced the true Quartier Latin Can-Can. The Deboliens and Gillette performed astonishing feats of acrobatics. A. Bertrand, ballet-master from the London Alhambra, was engaged to produce the ballets, in which the chief dancers were Sal-

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moiraggi, Stramezzi, Prioris, the Bartoletti Sisters, Bassignani and Scutellari, with Biancifiori as male dancer. A "Ballet of Popular Airs" introduced the music of "Mary Green," "Hi Tiddley Hi Ti," "Oh, What a Difference in the Morning," "Ta-ra-ra-boom-de-ay," "Maggie Murphy's Home," and "The Bowery." A handsome and



Nini Patte en l'Air and pupil in "The Babes in the Wood"



Salmoiraggi

competent chorus and a large corps of extra ladies added to the attractiveness of the spectacle, while the scenery, costumes, and armors had never been surpassed here. Marie Vanoni, Chanteuse Eccentrique, was an added attraction for the last few weeks of the run, receiving a salary that a few years before would have been considered beyond the bounds of reason. "The Babes in

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Marie Vanoni

the Wood" was first presented on Monday, November 7, 1892, and ran thirteen weeks, after which it was taken on tour to a few of the larger cities. "The Black Crook" continuing to draw well in New York, Mr. Tompkins made another production of the same piece for the World's Fair in Chicago, where it duplicated its Eastern success. It was not seen here until the following season.

The Black Patti, Sissieretta Jones, sang in concert on Sunday, November 27, together with Jules Levy and Princess Lily Dolgorouky.

Anton Seidl and his orchestra appeared on the afternoons of December 9, January 17, February 23, and March 14.

The programme for the Elks' Benefit on the afternoon of December 8 was a notable one, the list of artists appearing including Maurice Barrymore, Amelia Glover, N. C. Goodwin, James J. Corbett, Schoolcraft and Coes, Louis Aldrich, Richards and Canfield, Maude Banks, Gilbert



Arthur Dunn and Mamie Gray in "The Babes in the Wood"

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Sarony, Marie Jansen, George W. Wilson, Fanny Davenport, Richard Mansfield, Marie Tempest, Maggie Cline, J. W. Kelly, John Kel ler, Hughey Dougherty, the Judge Brothers, Sherman and Morrisey, and others.

Cyril Tyler, the boy soprano, sang here on Sunday, January 8, 1893.

"The Babes in the Wood" closed on February 4 and was followed by "The Country Circus," which had lost its attractiveness and played three weeks



Richard Golden



Henri Marteau

to only mediocre business. On the afternoon of February 16, 1893, a benefit was given to the veteran actor, George W. Howard, who, having become incapacitated by reason of illness, was unable to follow his profession. His fellow players from all over the country hastened loyally to his aid, offering both their money and their services. The net receipts after all bills had been paid were \$6125. The programme included Francis Wilson, Lulu Glaser and company in an act from "The Lion Tamer"; Clara Poole-King sang; a Minstrel First-Part introduced James S. Maffitt, Neil Burgess, George W.

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Wilson the actor, E. H. Frye, Ed Howlett, Tom Martin, Andy Leavitt, Frank Swift, Dan Galvin, and others; La Regalconcita danced; Joseph Jefferson played "Lend Me Five Shillings," supported by

Annie Clarke, Edwin Varrey, Thomas Jefferson, Robert Edeson, Franklin Hallett, George A. Schiller, and Mary Hampton; Frederick Howard recited; one act of "A Temperance Town" was given; Henry E. Dixey entertained; John Drew, Maude Adams and company played an act of "The



Lillian Durell

Masked Ball"; scenes from "1492" were rendered and the afternoon closed with a scene from "The Country Circus," in which the circus seats were occupied by well-known members of the Boston Athletic Association.

Joseph R. Grismer and Phoebe Davies in "The New South" were seen for a fortnight commencing February 27. Their company included Katherine Grey, Harry Davenport, Alice Shepard Davenport, Charles Mackay, Holbrook Blinn, Adolph Bernard, Scott Cooper, and Ben Cotton.

At the Boston Press Club Benefit on March 9, 1893, Stuart Robson, May Irwin, Ida Mulle, Lizzie Macnichol Vetta, Edwin Foy, Julia Marlowe, Mr. and Mrs. Arthur Nikisch,

THE SEASON OF 1892-93

Bertoto, Little Charlotte Hunt, Mickey Finn (Ernest Jarrold), Carrie Tutein, Chauncey Olcott, and others appeared.

Lillian Durell (Mrs. Charles F. Atkinson), a local soprano whose voice had a marvelous range in height, sang in "Faust" and "Mignon" the week of March 13 to large houses, Louise Natali singing in "The Bohemian Girl" on the off-nights. The company consisted of Payne



Lillian Russell



Lillian Russell

Clark, W. H. Clark, G. Campanari, J. C. Bartlett, G. Rob Clark, W. H. Dodd, J. Lloyd, Charles Garnsley, Lizzie Macnichol Vetta, Gertrude Libby, Gertrude Ackler, May Bosley, and Luella Warner.

Henri Marteau the violinist was the star at the Seidl Concert on March 14.

Lillian Russell sang in "The Mountebanks" the week of April 3 and in "Girofle-Girofla" the weeks of April 10 and 17. C. Hayden Coffin, W. T. Carleton, Louis Harrison, Laura Clement, and Ada Dare

THE BOSTON THEATRE



Joseph R. Grismer and Phœbe Davies

were her principal support. Gilmore's Band played on Sunday, April 16, and again on April 30.

Hinrichs' Grand Opera filled the week of April 24 with "Il Trovatore," "L'Amico Fritz," "Cavalleria Rusticana," "Don Giovanni," "The Bohemian Girl," and "Carmen," the artists being Marie Tavary (formerly Basta-Tavary), Selma Koert-Kronold, Clara Poole, Marcella Lindh, Maggio Gonzales, Payne Clark, W. H. Clark, Del Puento, William Xanten, Bowman Ral-



Laura Burt
in "In Old Kentucky"



Julia Marlowe

THE SEASON OF 1892-93

ston, Montegriffo, and others. Helena Modjeska appeared in "As You Like It" on May 1 and in "Henry VIII" all the remainder of the week, Otis Skinner being her leading man. Other members of the company were John A. Lane, Benjamin G. Rogers, R. Peyton Carter, Beaumont Smith, Wadsworth Harris, Rudolph De Cordova, Annie E. Proctor, Mrs. Beaumont Smith, Maud Durbin, and Mrs. Hannah E. Sargeant. Maud Durbin afterward married Otis Skinner, who began his starring career in the following season, that of 1893-94.



Marie Tempest

A melodrama called "The Span of Life" played four weeks to surprisingly good houses, opening on May 8. The startling feature of this play was the Human Bridge across a chasm, which was executed by the Wilson Brothers, Luke, James, and Lawrence. Luke Wilson was at this time the husband of the favorite prima donna, Camille D'Arville.



Marie Jansen

The cantata of "Esther" was sung by local talent on Sunday, May 21, the artists being D. M.

Babcock, Mrs. John W. O'Mealey, Minna Van Buren, Lon

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F. Brine, Samuel Tuckerman, Priscilla Lafayette, Harry Phelps, Charles F. Tierney, and Miss Ray Lester Wallack.



Edwin Foy

Michael J. Dwyer gave "An Evening with Thomas Moore" on Sunday, May 28.

The Commencement Exercises of the Perkins Institution and Massachusetts School for the Blind took place on the afternoon of Tuesday, June 6, on which occasion Helen Keller, born deaf, dumb, and blind, read aloud Longfellow's poem, "Flowers."

The theatre was reopened on June 19 with Bartholomew's Equine Paradox for an indefinite run, but the horses had lost their drawing powers and the house was closed after two weeks.

Rev. J. J. McNulty gave an illustrated lecture on "Ireland" to a large house on Sunday, June 25.

Henry W. Putnam delivered the oration at the City of Boston exercises on July 4.

CHAPTER XLII

THE SEASON OF 1893-94

GEORGE THATCHER's company, in "Africa," opened the season of 1893-94 with a stay of two weeks, beginning August 21.

"The Black Crook" commenced on Labor Day, September 4, the longest consecutive run of any Boston Theatre production, remaining until January 6, — eighteen weeks in all. The cast was as follows:

Hertzog, the Black Crook	S. E. Springer.
Greppo, his drudge	John Page.
Rudolphe, a poor artist	Nestor Lennon.
Count Wolfenstein	George K. Robinson.
Puffengruntz, his steward	A. C. Deltwyn.
Dragonfin	Louis Odell.
Zamiel, the arch-fiend	Russell Hunting.
Caspar	Edward Sanford.
Skuttlewhelp, familiar to Hertzog	Henry Clare.
Redglare, the recording demon	E. K. Blande.
Wolfgar, a gypsy ruffian	John J. Geary.
Bruno, his companion	Frank McCabe.
Stalacta, Queen of the Golden Realm	Lida Dexter.
Amina, betrothed to Rudolphe	Ethel Ormonde.
Dame Barbara, her foster mother	Ella Craven.
Rosetta	Clara Belle.
Carline	Sadee MacDonald.

The scenery was painted by Charles S. Getz, Homer F. Emens, Ernest Albert, Walter Burridge, J. S. Getz, and

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Jole Tornaghi

monti of New York. The ballet-master was A. Bertrand, from the Alhambra, London. The *première danseuse* was Jole Tornaghi, who had youth, beauty, and talent. The second premières were Maveroffer and Ricci. Signor Salvaggi was the male dancer. A dazzling march of the Amazons in silver armors studded with jewels was a brilliant feature. Attractive specialties were introduced and often changed, those seen during the run being Field-

John Sommer. The costumes were designed by Howell Russell and Wilhelm of London and Alfred Edel of Paris, and were made by C. Alias of London, Landolf of Paris, and Mrs. Hill of New York. The music was composed by Jacobi of London, Thomas Baker, and Louis Baer. The armors were made by J. L. Kennedy and Co. of Birmingham, England. The wigs were from Todt and Jordan and the shoes from Azzi-



Paquerette

THE SEASON OF 1893-94

ing the juggler, the Heras Family of male and female acrobats, the Tacchi Brothers, Paquerette, Carmencita, Ward and Vokes, Florrie West, the Delina Sisters, Papinta, and the



Charles E. Evans in "A Parlor Match"



William Hoey in "A Parlor Match"

French Quadrille led by La Sirène. A ballet of popular airs introduced "Hi Tiddy Hi Ti," "Oh, What a Difference in the Morning," "The Bowery," "Maggie Murphy's Home," and "Ta-ra-ra-boom-de-ay." The final transformation scene was entitled "Want and Abundance," the successive tableaux being War, Famine, Grief, Hope, Industry, Peace, and Plenty. One of the extra girls in the ballet was Gertrude Quinlan, who afterwards won an enviable position as an opera singer and comédienne in Henry W. Savage's companies.

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The Welsh Ladies' Choir, which was visiting this country on the occasion of the World's Fair in Chicago, sang here on Sunday, October 15.

The Most Reverend Archbishop W. H. Gross of Portland, Oregon, lectured on Sunday, October 22, on "The One Great Fact in the History of Mankind."

Colonel Robert G. Ingersoll made his first appearance in several years on Sunday, November 12, when he lectured on "Shakespeare." He appeared on three other occasions during the season, being heard on November 19, on "Abraham Lincoln," January 14, 1894, on "The Gods," and on April 8, on "What Shall We Do to be Saved?"

Bishop J. J. Kehoe lectured on Sunday, November 26.

A benefit was given to D. Foster Farrar on December 3.

John Graham began a series of Sunday night concerts on December 10, which continued with few interruptions until June 3.

Joseph Jefferson in "Rip Van Winkle" drew \$23,255 the week of January 8. The receipts for the Saturday matinee were \$3540.75, the largest house he had ever played to. Annie Mack Berlein was the Gretchen at this time.

On January 9, 1894, a benefit for the Emergency Hos-



Robert G. Ingersoll

THE SEASON OF 1893-94

pital drew \$3500, Joseph Jefferson as Mr. Golightly, Thomas W. Keene as Shylock, Camille D'Arville, and the Shoe and Leather Minstrels being the drawing cards.

The Boston Theatre Vaudeville Company, organized to play the week of January 15, included John C. Rice and Sallie Cohen, O'Brien and Redding, the Glinserettis, Florrie West, Wood and Shepard, Ward and Vokes, Paquerette, J. W. Kelly, Blocksom and Burns, and Carmencita. Although this was one of the strongest specialty companies ever assembled, the week's profits were small.

Evans and Hoey in Hoyt's "A Parlor Match," with the Merrilees Sisters, the De Forrests, and the Olympia Quartette as special features, drew large houses the week of January 22. The Olympia Quartette were originally supernumeraries at the Boston Theatre, who started out in a small way at the old Boylston Museum.

James J. Corbett, fresh from his victory over the English champion pugilist, Charles Mitchell, played "Gentleman Jack," to large receipts the week of January 29, Jessie Vilars, Marie Stuart, and Matthews and Bulger being seen in specialties.

Charles H. Hoyt's "A Milk White Flag," written especially with a view to its production in this theatre, was presented on February 5, and ran seven weeks with this cast:



Ward and Vokes

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The Colonel, Christian Berriel	Charles Stanley.
The Major, Paul Baring	Lloyd Wilson.
The Judge Advocate, Howland Hooper	Arthur Pacie.
The Surgeon, Phil Graves	Harry Luckstone.
The Bandmaster, Steele Ayers	Gilbert Clayton.
The Private, Willing Singer	Sam Weston.
The Lieutenant, Shedd Gore	Frank Baldwin.
The Dancing Master, Gideon Foote	Frank Lawton.
A	Avery Strakosch.
B	Lillian Markham.
C Vivandières	Rosa France.
D	Etta Williamson.
The Standard Bearer, Carrie Flagg	Estelle Winston.
The General, Hurley Burleigh	J. C. Miron.
The Dear Departed, Piggott Luce	Gilbert Clayton.
The Orphan, Pony Luce	Mamie Gilroy.
The Particular Friend, Lize Dugro	Rillie Deaves.
The Bereaved, Aurora Luce	Isabelle Coe.

The United States Military Academy Band from West Point played to two large houses on February 11.



John Mason and Marion Manola

At the benefit of the Boston Press Club on Thursday, March 6, Sol Smith Russell, Edward Harrigan, Annie Yeams, Joseph Haworth, John Mason, Marion Manola, Miriam O'Leary Collins, Marion Giroux, Carrie Tutein, and others appeared. Thomas W. Ross played the small

THE SEASON OF 1893-94

part of the Corporal in "Rosedale" and Lindsay Morrison the Tax Collector in "Friend Fritz." Adelaide Mason was also billed to appear "for this occasion only."

H. A. M'Glenen, for many years the business agent of the theatre, died suddenly on March 24, 1894. His benefit, which was to have taken place on Monday, March 26, was canceled and the house was closed for that evening. William H. Walsh was engaged as press agent after Mr. M'Glenen's



Materna



Pauline Hall

death and retained that position, with the exception of one year, until May, 1907.

Hoyt's "A Temperance Town," with George Richards and Eugene Canfield in the cast, was the attraction for a fortnight beginning March 27.

Fanny Davenport played Sardou's "Cleopatra" the week of April 9, Melbourne

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MacDowell being her leading man. "La Tosca" was played on Saturday night.



Peter Jackson

Linières, followed for the week of April 23.

At the Actors' Fund Benefit on April 26, the following artists appeared: Fanny Davenport, Charles Barron, J. H. Barnes, Joseph Haworth, William Seymour, Nat Childs, the Bostonians, J. E. Dodson, Donnelly and Girard, Mme. Janauschek, Joseph L. White, Kate Claxton, Alice Fischer, and others.

Two performances of German opera were given on the afternoons of April 11 and 12, under the leadership of Walter Damrosch, the singers including Amalia Materna, Selma Koert Kronold, Charlotte Walker, Marcella Lindh, Marie Maurer, Anton Schott, Emil Fischer, and Conrad Behrens. The operas were "Die Walküre" and "Götterdämmerung."

"A Texas Steer," the fourth Hoyt play to be seen that season, filled the week of April 16.

"The Two Orphans," with Kate Claxton as Louise and Madame Janauschek as the Countess de



Henry Miller

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“Uncle Tom’s Cabin,” with Peter Jackson, the colored pugilist, as Uncle Tom, Charles E. (“Parson”) Davies as the Auctioneer, Joe Choynski as George Shelby, and Little Anna Laughlin as Eva, was the attraction for the week of April 30.

Eugene Tompkins’s Own Company presented “Pinafore” the week of May 7, with the following cast:

Captain Corcoran	D. M. Babcock.
Ralph Rackstraw	Signor Montegriffo.
Dick Deadeye	William McLaughlin.
Sir Joseph Porter	Lew Dockstader.
Boatswain	Lon F. Brine.
Josephine	Lucille Jocelyn.
Buttercup	Mabella Baker.
Hebe	Mamie Gilroy.

Wilson Barrett and his London Company came on May 14 for three weeks, in the course of which he presented “Ben My Chree,” “The Stranger,” “Claudian,” “Hamlet,” “Belphégor the Mountebank,” “The Lady of Lyons,” “Chatterton,” “Othello,” “Virginius,” and “The Silver King.”

On Thursday afternoon, May 24, a testimonial was given to William Harris, of the theatrical firm of Rich and Harris, in commemoration of his twenty-fifth anniversary as a manager. The volunteers were Henshaw and Ten Broeck, Mabel Stephenson, Otis Harlan, Walter Jones, Wood and Sheppard, Willie Collier and Ignacio Martinetti, Nelson Wheatcroft, Lottie Gilson, Henry E. Dixey, Marie Jansen, Maud Hoffman, Frank Moran, Dan



Peter Dailey

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Daly, Al Wilson, Ross and Fenton, Harry Conor and Geraldine McCann, George Fortescue, Henry Miller in "Frederic Lemaître," an act from "Charley's Aunt," E. J. Ratcliffe and Isabel Irving in "A Pair of Lunatics," an act from "A Country Sport," Joseph Haworth in "A Man of the World," and an act from "Camille," with May Irwin as Camille and Peter



Robert Fitzsimmons

Dailey as Armand, and a chorus of well-known managers and actors. Wilson Barrett played "Chatterton" and Charles Dickson and Lillian Burkhart presented "The Salt Cellar." The house was very large and the beneficiary realized a desirable sum.

A benefit was given on Sunday, May 27, to the sufferers from the Roxbury fire of May 15, which started in the grand stand of the National League Baseball Grounds.

The Commencement Exercises of the Perkins Institution for the Blind took place on Tuesday afternoon, June 5.

A boxing contest between Robert Fitzsimmons and Joe Choynski on the evening of June 18 was stopped by the police on account of brutality.

On the Fourth of July five entertainments of varied interest were given. The exercises in the morning opened with a prayer and the oration was delivered by Joseph H. O'Neil. Three afternoon entertainments were given for the schoolchildren by F. H. Robie's Entertainers, who included F. H. Robie and wife, Jennie and Sadie Schuman, and others in

THE SEASON OF 1893-94

“Margery.” In the evening Stanton Abbott and Billy (Cyclone) Myers fought fifteen rounds with eight-ounce gloves.

The theatre opened again on July 9 with Pauline Hall for a fortnight, “*La Belle Hélène*” being given the first week and “*The Chimes of Normandy*” the second. Irene Murphy, daughter of “Con” Murphy, so long the stage doorkeeper at this theatre, was the Serpolette in the latter piece. The theatre then closed for the summer.

CHAPTER XLIII

THE SEASON OF 1894-95

For the season of 1894-95 the business staff was as follows: F. E. Pond, business manager; Lawrence McCarty, stage-manager; Napier Lothian, musical director; J. S. Getz, John Sommer, and Richard Gannon, scenic artists; William P. Prescott, machinist; Edward C. Smith, gas engineer; J. F. Sullivan, properties; James W. Taylor, master of auxiliaries; W. H. Onthank, chief usher; C. H. D. Stockbridge, W. J. Finn, E. E. Marden, and C. D. Murphy, doorkeepers; W. H. Walsh, press representative; Charles S. Harris, advertising agent; Frank M. Buckley and Fred C.

Parker, ticket-agents; Quincy Kilby, treasurer. Of that number, Edward C. Smith, James W. Taylor, and W. J. Finn are still connected with the establishment. John Sommer, W. P. Prescott, W. H. Onthank, C. D. Murphy, and Fred C. Parker have since died. Lawrence McCarty has risen to the post of manager. Of the others, J. F. Sullivan and C. H. D. Stockbridge have retired from the theatrical profession, to which F. E. Pond, C. S. Harris, E. E. Marden, Frank M. Buckley, and



Fred E. Pond
Business Manager for thirteen
years

THE SEASON OF 1894-95

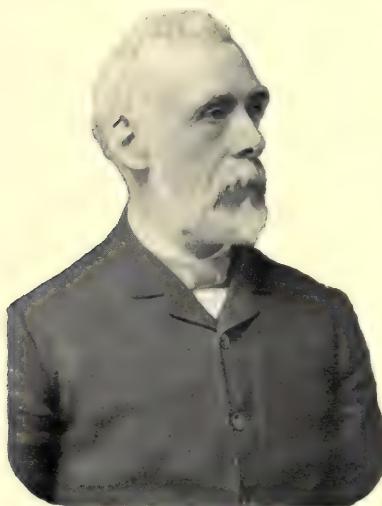
Quincy Kilby are still allied. Napier Lothian is living in retirement in Boston.

This proved to be the greatest season in point of receipts that the Boston Theatre ever knew, the gross takings being \$424,396.95, an average of \$9869.70 per week and of \$1071.71 per performance, of which there were 396 in all. These figures have never been equaled in any dramatic establishment in this country, and probably not in any other country.

Cleveland's Minstrels began the year on August 13, Billy Emerson and Marlow and Dunham being featured.

"On the Bowery," with Steve Brodie the bridge-jumper starred, drew full and enthusiastic houses the week of August 20. The Byrne Brothers in "Eight Bells" followed for the week of the 27th.

Denman Thompson in "The Old Homestead" began on Labor Day, September 3, another phenomenal engagement which lasted seven weeks, to very large returns. Denman Thompson's Songs Illustrated and Illuminated, a novel, beautiful, and artistic entertainment, was first offered on Sunday, September 16, and continued for seven



T. D. Sullivan



Steve Brodie

THE BOSTON THEATRE



John Philip Sousa

Sunday evenings and two Thursday matinees, September 27 and October 4.

The Southern drama, "In Old Kentucky," opened on October 22 a ten weeks' run to the same satisfactory business as its predecessor. The Pickaninny Band and the Race were the salient points of the play.

T. D. Sullivan, the Irish patriot, lectured on Sunday afternoon, October 28.

John Graham had another series of Sunday night concerts which lasted throughout the season, with few interruptions by other attractions in the way of benefits, etc.

THE SEASON OF 1894-95

Sousa's Band was first heard here on Sunday evening, November 18, 1894, and also appeared on the evenings of November 25, February 10, and 17, and June 10.

Colonel Ingersoll lectured on December 2 and March 3.

Eugénie Fougère, the French *chanteuse*, sang on Sunday evening, December 9, when Liberati, the cornetist, was also heard.



Fougère



Liberati

"Shore Acres," with James A. Herne as Uncle Nat, opened on December 31 and continued three weeks, the receipts increasing with each week.

Ysaye, the violinist, was heard on Sunday, January 20, 1895.

"Rush City," a farce comedy in which Sherrie Matthews and Harry Bulger were featured, played the week of January 21.

Wilson Barrett opened a fortnight's engagement on January

THE BOSTON THEATRE

28, presenting "The Manxman"



Ysaye

all of the first week, while the second was devoted to "Othello," "Virginius," "Hamlet," "Ben My Chree," and "The Silver King." Mr. Barrett's last appearance in the Boston Theatre was on the evening of February 9, 1895, in the character of Wilfred Denver in "The Silver King." Hanlon's "Superba" filled the weeks of February 11 and 18, playing to large houses. Fanny Davenport presented Sardou's "Gismonda" for one

month, opening on Tuesday, February 26. The receipts for the 28 performances were \$42,-005.25, an average of \$1500 for each performance. A benefit for the Emergency Hospital on the afternoon of March 7 drew \$4000, the volunteers being John Mason and Marion Manola, Katherine Rober, the Bostonians, Al Wilson, Bettina Girard, Lillian Thurgate, Pauline Hall, Joseph Haworth, G. W. Wilson, Raymon Moore, and others.



James A. Herne in "Shore Acres"

THE SEASON OF 1894-95



Walter Damrosch

Joseph Jefferson's annual engagement in "Rip Van Winkle" attracted \$23,148 into the treasury. It is strange how close together were Mr. Jefferson's receipts in three consecutive seasons, there being a range of only \$107 in the three separate amounts. About this time there was so much business being done in the box-office that it was necessary to open three windows for the sale of tickets, one for the Davenport engagement, one for the Jefferson, and a third for the German opera which was to follow.

Wagner opera in German, under the direction of Walter Damrosch, with the New York Symphony Orchestra as a

THE BOSTON THEATRE

feature, occupied the theatre for ten performances, beginning on April 1. The singers were Gadski, Brema, Sucher, Maurer, Lindh, Max Alvary, Rothmuhl, Behrens, Fischer, Oberhäuser, and Lange. The operas were "Tristan and Isolde," "Lohengrin," "Die Walküre," "Siegfried," "Götterdämmerung," "Tannhäuser," and "Die Meistersinger."



Mrs. John Drew

An unusual incident happened during this engagement. Nicolaus Rothmuhl was billed to sing the title rôle in "Lohengrin" on Tuesday evening, April 2, 1895, but was taken suddenly ill and felt unable to appear. Max Alvary was not available for the part, as he had

sung Tristan the night before and was to be the Siegmund in "Die Walküre" the following evening. The only other suitable tenor was out of town, and the management, in the depths of despair, was contemplating a dismissal of the great audience. Suddenly Mr. Pond remembered that there was a young tenor in "Rob Roy" who had sung "Lohengrin" in Europe. This was the first year of the Castle Square Theatre, when it was a combination house, and Fred C. Whitney's company was appearing there in De Koven's opera, "Rob Roy." The telephone was brought into requisition and after much conversation the young tenor, Barron Berthald, transferred his already-donned costume to his understudy and was whisked away in a cab to the Boston Theatre. Rothmuhl's trunk was broken open, his

THE SEASON OF 1894-95

costume was hastily fitted to Berthald, and at nine o'clock the curtain rose. The patient audience had been kept informed of the progress of affairs and had no reason to regret the delay, for they heard one of the best performances of "Lohengrin" ever given in this city. Mr. Damrosch quickly engaged Berthald for the next season, but he never made so great a hit again.

The house was closed on the evenings of April 10, 11, and 12, and the afternoon of the 13th. "The Black Crook" by Mr. Tompkins's traveling company came in on Saturday evening, April 13, and remained the following two weeks.

Archbishop Ireland lectured on the evening of Sunday, April 28.

Sandow the strong man began a fortnight's engagement on April 29, supported by an excellent specialty company which included the Lucifer, high kickers and jumpers, Tom Browne the whistler, Ben Dunham and Joe Howard, bar performers, Scottie the card-playing dog, Musical Dale, instrumentalist, the Flying Jordans, trapeze performers, Amann the impersonator, and Billy Van, black-faced comedian.

At a benefit given to John Braham on the afternoon of May 2, Minnie Florence and Minnie Ashley were seen in character dances. Minnie Ashley afterward gained recognition on the comic opera stage, finally retiring to marry William Astor Chanler, a well-known society man of New York. On the same occasion Max Bach-



Sandow

THE BOSTON THEATRE

mann the sculptor gave a humorous talk on "Art from a Fin-de-Siècle Standpoint."



Victor Herbert

Gilmore's Band, under the leadership of Victor Herbert, was heard on Sunday, May 5, Mr. Herbert playing a violoncello solo on that occasion.

"Trilby," a dramatization of Du Maurier's novel of the same name, came on May 13 for a four weeks' run, Mabel Amber being the Trilby and Gertrude Edmunds singing the

"Ben Bolt" song in the third act. On the afternoon of June 5, after the *Trilby* matinee, a pair of small but expensive slippers was given to the lady whose feet they best fitted at a public trial. Miss Carrie Ellis of Westwood was the fortunate contestant. This Cinderella-like contest was most amusing to the spectators.

The Montgomery Light Guard Veteran Association had a benefit concert on Sunday, May 19.

Madame Yale, the complexion specialist, lectured to the ladies on Monday afternoon, May 20.

Edward W. Kinsley Post 113, G. A. R., held memorial exercises in the theatre on the forenoon of Decoration Day, when the oration was delivered by General Nelson

A. Miles, afterward at the head of the United States Army.



General Nelson A. Miles

THE SEASON OF 1894-95

A performance of "The Rivals" was given on the afternoon of Thursday, June 13, 1895, with this cast:

Sir Anthony Absolute	William H. Crane.
Captain Absolute	Henry Miller.
Sir Lucius O'Trigger	Nat C. Goodwin.
Falkland	Thomas W. Keene.
Bob Acres	Joseph Jefferson.
David	De Wolf Hopper.
Fag	Thomas Q. Seabrooke.
Lydia Languish	Viola Allen.
Mrs. Malaprop	Mrs. John Drew.
Lucy	Nellie McHenry.

These actors had volunteered for a benefit in New York to C. W. Couldock and were afterward engaged for this single performance by C. B. Jefferson and Joseph Brooks.

The Windsor Opera Company of New York gave performances in Yiddish of "Blumele" on June 14, "The Beautiful Esther" on the 15th and "Alexander" on June 17.

The theatre was then closed for reseating and decoration, which prevented the customary Fourth of July exercises of the City of Boston from being held there. Having once gone away they have never returned, but are now held in Faneuil Hall, which seems to be the most logical place for them. Scaffolds were erected which filled the entire auditorium and an army of painters took possession of the premises, the work being in charge of L. Haberstroh and Son, who had been the decorators of the theatre when it was built, and had also redecorated it once before,—in 1870. The relief and sculptured work was done by Max Bachmann, Mr. Albert Haberstroh planning and carrying out the color scheme. All of the old folding-chairs and

THE BOSTON THEATRE

benches were removed from the first floor and the first and second balconies, and new, comfortable chairs substituted. The lobbies and foyers were included in the rejuvenating process, and the magnificent old playhouse looked like a new building when the next season opened.

CHAPTER XLIV

THE SEASON OF 1895-96

THATCHER AND JOHNSON's Minstrels were the first attraction, opening on Saturday evening, August 10, 1895, and continuing the following week.

Byrne Brothers' "Eight Bells" followed for the week of August 19.

Primrose and West's Minstrels filled the week of August 26, the Triennial Conclave of the Knights Templars of America being held at that time. The effect on the theatre's business was not good, the outside attractions proving too strong.

On Monday, September 2, 1895, the last great production that the Boston Theatre has made was first shown to the public. "Burmah," or, as it was called at the Drury Lane, "A Life of Pleasure," was written by Henry Pettitt and Augustus Harris, the authors of so many Boston Theatre successes. It was cast as follows:

Sir Frederick Avondale	James E. Wilson.
Captain Chandos	H. Cooper Cliffe.
Desmond O'Brien	Eugene Ormonde.
Captain Danby	Max Figman.
Marcus Scasi	Dore Davidson.
Sir John Berkeley	Russell Hunting.
Johnson	John J. Geary.
Doctor Delamere	Eugene Chester.
Nora Hanlan	Victory Bateman.

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Lady Mary Clifford	Grace Mae Lamkin.
Phyllis De Belleville	Minnie Dupree.
Lady Nellborough	Alice Belmore.
Laura Somerville	Mary Hurley.
Ethel Morton	Adelaide Nye.
Grace Mortimer	Maude Brewer.
Mrs. Higgins	Mabel Herbert.

During the run of the play *Victory* Bateman fell ill and Henrietta Crosman was engaged to fill her place. A Maxim gun was used in the battle scene and smokeless powder was employed, both for the first time in America. A Gatling gun was also introduced, and the largest church-organ ever heard in a theatre was built especially for this production. A male and female chorus and a choir of madrigal boys were introduced in the cathedral scene. A genuine Irish jaunting-car was employed in the first act. The synopsis of scenery was as follows:

Act I. *Ireland*. Scene 1. A Village Forge.

Act II. *The Thames*. Scene 1. The lawn at Skindles. Scene 2. Boulter's Lock. Scene 3. The House Boat.

Act III. *London*. Scene 1. Piccadilly Mansions. Scene 2. The Vestibule. Scene 3. Empire Theatre, London.

Act IV. *Burmah*. Scene 1. The Camp. Scene 2. The Jungle. Scene 3. The Chasm.

Act V. *London*. Scene 1. Captain Danby's House. Scene 2. Lady Mary's House. Scene 3. Clifford Hall. Scene 4. The Cathedral.

A sensational feature of the piece was the leap of a horse with a rider on his back across a wide and deep chasm, and afterward the climb of the same horse up a steep and winding



Interior of the Boston Theatre in 1896

Showing the Clock above the Stage

THE BOSTON THEATRE

way at a distant height at the back of the stage. "Burmah" ran fifteen weeks, closing on December 14, after which it was taken about New England and to New York. It has not since been seen here.



Ignace Paderewski

On Sunday, October 6, Ingersoll lectured on "Foundations of Faith." On Sunday, October 13, the Catholic Total Abstinence Societies of Boston celebrated their Silver Jubilee by a concert and a lecture by Rev. P. A. McKenna in reply to the "North American Review's" "Menace of Romanism."

On Sunday, November 3, a concert was given by the Germans of Boston in aid of the fund for the proposed "Altenheim." Carl Zerrahn, Gustav Strube, and Dr. Louis Kelterborn directed an orchestra of 75 musicians, a male chorus of 350, and a mixed chorus of 125. The receipts were \$2300.

Thomas J. Gargan lectured on Sunday, November 17, on "The Patriotism of Adopted Citizens."

Gilmore's Band, under the leadership of Victor Herbert, gave concerts on Sunday evenings, November 24 and December 1.



Mrs. James Brown Potter

THE SEASON OF 1895-96



Helena Modjeska

“In Old Kentucky” began a two weeks’ engagement on December 16.

At Father Cummins’s Christmas concerts on December 29, afternoon and evening, Joseph Murphy, Joseph Haworth, Sadie Martinot, Al. H. Wilson, J. K. Murray, and a double quintette of pianists, who played simultaneously on ten pianos, were among the attractions.

Madame Modjeska, with Joseph Haworth as leading man, began a two weeks’ engagement on December 30, presenting “Mary Stuart,” “As You Like It,” “Camille,”

THE BOSTON THEATRE

"Measure for Measure," "Macbeth," "Magda," "Much Ado About Nothing," and "Twelfth Night."



Emil Paur

Paderewski the pianist, in conjunction with the entire Boston Symphony Orchestra, conducted by Emil Paur, appeared on Sunday, January 5, for the benefit of the family of A. Goldstein, a former member of the orchestra. The receipts were \$3262.75.

At a performance given on Tuesday afternoon, January 7, 1896, for the benefit of the starving Armenians, Modjeska, Mrs. James Brown Potter, Kyrie Bellew, Richard Golden, Willie Collier, and Louise Allen Collier took part.

Primrose and West's Minstrels filled the week of January 13.

At the Theatrical Mechanics' Benefit on the afternoon of January 16, E. H. Sothern, Howard Gould, Charles Barron, Annie Clarke, Cleveland's Minstrels, Aubrey Boucicault, Sadie Martinot, Louis Massen, Bunth and Rudd, and others were seen.

Henry Watterson lectured on Abraham Lincoln on Sunday, January 19.



Henry Watterson



Behrens
Popovici
Alvary

Schilling
Klatsky
Ternina

Berthalid
Gadski
Gruening

Damrosch German Opera Company — 1896

THE BOSTON THEATRE

Hanlon's "Superba" followed for the fortnight beginning January 20.

On Sunday, January 26, at a concert given under the auspices of the St. James's Choir, Rossini's "Stabat Mater" was sung by Gertrude Franklin, Aagot Lunde, J. H. Ricketson, T. E. Clifford, and Arthur Beresford, assisted by an orchestra of Boston Symphony musicians and a chorus of 300. Signor Augusto Rotoli was the conductor.

On February 3 the Damrosch Opera Company initiated a two weeks' season, the artists being Klafsky, Gadski, Ter-



E. H. Sothern

nina, Mulder, Eibenschutz, Schilling, Maurer, Stoll, Mattfeld, Max Alvary, Gruening, Popovici, Fischer, Berthald, Behrens, Mertens, Lange, and Stehmann. Walter Damrosch's own opera, "The Scarlet Letter," was presented at this time, the libretto having been written by George Parsons Lathrop, son-in-law of Nathaniel Hawthorne, the author of the novel from which the opera was taken. Other offerings were "Lohengrin," "Tannhäuser," "Die Walküre," "Götterdämmerung," "Siegfried," "Die Meistersinger," "Tristan and Isolde," and "Der Freischütz."

Timothy Adamowski gave a concert on Sunday evening, February 9, being assisted by Frau Klafsky and the New York Symphony Orchestra, conducted by Walter Damrosch.

Kathryn Kidder opened in Sardou's "Madame Sans

THE SEASON OF 1895-96



Kathryn Kidder

Gêne" on February 17 and remained five weeks, Augustus Cook assuming the rôle of Napoleon.

At the Elks' Benefit on the afternoon of March 5, Kathryn Kidder, Ward and Vokes, Marie Dressler, Dan Daly, Neil Burgess, John Le Hay, Maurice Farkoa, Fred Wright, Raymon Moore, and Maggie Cline were among the entertainers.

Ingersoll lectured on March 8 on "The Liberty of Man, Woman, and Child," and on May 17 he gave his new lecture, "Why I am an Agnostic."

THE BOSTON THEATRE

Richard Golden and many others were seen at the benefit for the St. Agnes Industrial School on Sunday, March 12.

Fanny Davenport began on March 24 a four weeks' stay, presenting "Gismonda" for one week and a half, "La Tosca" for one half week, and "Cleopatra" for the final fortnight.



Maggie Cline

The Emergency Hospital had a benefit on March 31, at which were seen Fanny Davenport, W. H. Crane, Kate Claxton, Robert Hilliard, Arthur C. Sidman, the Castle Square Opera Company, and others.

Innes's Band was heard on April 12.

La Loie Fuller was seen in her famous dances the week of April 20, supported by Charles D. Kellogg, bird imitator, Hines and Remington, American costers, Julius Witmark, baritone

soloist, Sherman and Morrisey, acrobatic comedians, Will H. Fox, comedian pianist, and Fannie Wentworth, the female Grossmith.

On the afternoon of April 22, Eleonora Duse, the Italian tragedienne, supported by a company of her countrymen, was seen in "Cavalleria Rusticana" and "La Locandiera." On the afternoon of April 24 she played "Camille."

The Boston Press Club Benefit on the afternoon of April 23 was made attractive by the presence of Henry



Innes

THE SEASON OF 1895-96

Irving, Frank Daniels, Chauncey Olcott, Fanny Davenport, Julia Arthur, Elita Proctor Otis, the Fadette Orchestra, and the Castle Square Opera Company. This was Mr. Irving's last appearance in the Boston Theatre. He appeared in "A Story of Waterloo," a one-act play by Conan Doyle.

Sousa's Band was heard on the evenings of April 26, May 3 and 10.

Joseph Jefferson played his annual engagement the week of April 27. Mary Shaw was the Gretchen at this time.

During this week the manager of the theatre was arrested for allowing Sousa's Band to give a concert in his theatre on Sunday and was fined fifty dollars for his wickedness. Since that time all Sunday evening concerts and vaudeville entertainments in the city of Boston have been ostensibly for religious or charitable purposes.

Madame Yale lectured on the afternoon of April 28, seats being free to ladies. The male sex was supposed to be absent, but those of the ushers and musicians whose busi-



Eleonora Duse

THE BOSTON THEATRE

ness kept them in the theatre heard and saw nothing to shock their sensibilities.

James A. Herne was seen in "Shore Acres" for four weeks beginning May 4.

Sheridan's comedy, "The Rivals," was given on the afternoon of May 29, 1896, with Joseph Jefferson as Bob Acres, William H. Crane as Sir Anthony Absolute, Nat C. Goodwin as Sir Lucius O'Trigger, Robert Taber as Captain Jack Absolute, Joseph Holland as Falkland, E. M. Holland as Fag, Francis Wilson as David, Mrs. John Drew as Mrs. Malaprop, Julia Marlowe Taber as Lydia Languish, and Fannie Rice as Lucy. The receipts were \$6996.50.

On the morning of Memorial Day, May 30, Hon. Albion W. Tourgée spoke on "Yesterday's Duty and How It Was Done," under the auspices of Edward W. Kinsley Post 113, G. A. R.

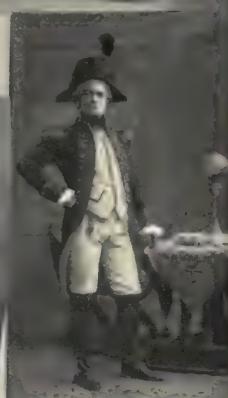
Tommy Stringer and Willie Elizabeth Robin, both born deaf, dumb, and blind, appeared at the Commencement Exercises of the Perkins

Institution for the Blind on the afternoon of Tuesday, June 2.

"The Liberty Bell," which was billed as a Patriotic, Romantic Opera, opened on the evening of Tuesday, June 2, in hopes of making a summer stay, but the public failed to



Kyrie Bellew



W. H. Crane
Julia Marlowe
Joseph Holland

Mrs. John Drew
Joseph Jefferson
Francis Wilson E. M. Holland

N. C. Goodwin
Fannie Rice
Robert Taber

The Rivals — 1896

THE BOSTON THEATRE

respond to its allurements and its season suddenly closed after the performance of Friday, June 5. Thus ended the season of 1895–96.

The number of stars, past and present, who appeared at the Boston Theatre at one or more performances during the season of 1895–96 has doubtless never been equaled in a single season at any other playhouse in the world. The following names comprise the list: Joseph Jefferson, Henry Irving, E. H. Sothern, Nat C. Goodwin, Francis Wilson, W. H. Crane, Frank Daniels, Kyrle Bellew, James A. Herne, Robert G. Ingersoll, Albion W. Tourgée, Joseph Murphy, Willie Collier, Neil Burgess, Richard Golden, Dan Daly, Chauncey Oleott, Ward and Vokes, Robert Hilliard, Joseph Wheelock, Jr., Joseph Holland, E. M. Holland, Maurice Barrymore, Robert Taber, Joseph Haworth, Howard Gould, Howard Kyle, Aubrey Boucicault, Robert McWade, John Jack, Joseph Jefferson, Jr., Melbourne MacDowell, Al. H. Wilson, J. K. Murray, Charles Barron, Louis Massen, Dan McAvoy, Neil Warner, Edwin Arden, Max Figman, Dore Davidson, Robert Drouet; Eleonora Duse, Fanny Davenport, Helena Modjeska, Julia Marlowe, Julia Arthur, Kate Claxton, Mrs. James Brown Potter, Henrietta Crosman, Kathryn Kidder, Loie Fuller, Sadie Martinot, Mary Shaw, Elita Proctor Otis, Minnie Dupree, Victory Bateman, Marie Dressler, Louise Allen Collier, Lizzie May Ulmer, Mrs. John Drew, Fanny Rice, Louise Rial, Annie Clarke; Walter Damrosch, Johanna Gadski, Katharina Lohse-Klafsky, Milka Ternina, Max Alvary, Wilhelm Gruening, Emil Fischer, Barron Berthald, Conrad Behrens, Gerhard Stehmann, Demeter Popovici, the Boston Symphony Orchestra, the New York Symphony

THE SEASON OF 1895-96

Orchestra, Sousa's Band, Gilmore's Band, Innes's Band, Reeves's Band, Ignace Paderewski, Timothy Adamowski, Victor Herbert, Carl Zerrahn, Augusto Rotoli, Alfred de Seve; Primrose and West's Minstrels, Thatcher and Johnson's Minstrels, Cleveland's Minstrels, George Wilson, Lew Benedict, Raymon Moore, Bunth and Rudd, and the Brothers Byrne.

CHAPTER XLV

THE SEASON OF 1896-97

IN 1896 Eugene Tompkins took a five years' lease of the Park Theatre in Boston and managed it in connection with the Boston Theatre. The venture proved profitable, but not highly so.

The season of 1896-97 at the Boston Theatre began on August 24 with a two weeks' stay of the Cuban melodrama, "The Last Stroke," with Frederic de Belleville in the leading rôle.

Denman Thompson in "The Old Homestead" opened on Labor Day, September 7, and continued seven weeks to his customary large business.

A benefit was given on Sunday, September 27, to the family of J. W. Kelly. "The Rolling Mill Man," an Irish specialty performer of unique personality. A great many performers volunteered and the sum of \$2460 was realized.

The New York Seventh Regiment Band played on Sunday, October 18, and again on the 25th.

The Cleveland-Haverly Minstrels were seen the week of October 26.

Fanny Davenport played "Fedora" to a week of large receipts beginning November 2.

Evans and Hoey offered "A Parlor Match" to large houses the fortnight commencing November 9. Anna Held made her Boston début with them at that time. One evening during



Durot
Bimboni
Dado
Randaccio

Col. Mapleson
Scalchi
Huguet
Bonaplata-Bau

Di Marchi
Darcée
De Anna
Ughetti

Mapleson's New Imperial Opera Company — 1896

THE BOSTON THEATRE

this engagement Chiquita the midget brought over from the Zoo (the old Public Library Building) a baby lion and presented it to Miss Held.

Hanlon's "Superba" followed for the week of November 23, the receipts for Thanksgiving evening, November 26, 1896, being \$2695.75, the largest house at the prices ever known in the theatre.

Grand opera by the Imperial Opera Company, under the management of Colonel J. H. Mapleson, was announced for the fortnight beginning November 30, the artists being Mme. Darclee, Mme. Bonaplata-Bau, Mme. Chalia, Mme. Dotti, Mme. Scalchi, Mme. Ponzano, Di Marchi, De Anna, Dado, Randaccio, Ughetti, and others. "Aida" was the opening bill and that opera was given the best rendition it had ever had in Boston. "Lucia di Lammermoor" followed on Tuesday, and that too was exceedingly well done. The public neglected the company, however, as had been the case in other cities, and those who assembled on Wednesday evening to hear the new opera, "Andrea Chenier," discovered that the orchestra had gone on a strike for money due for the previous week's services. Mr. Tompkins offered to guarantee the payment of all bills incurred for the Boston performances, but the musicians refused to discuss the matter, and left the theatre. The small receipts were returned to the ticket-buyers and the audience was dismissed. Two benefits were given for the members of the company on Saturday and Sunday evenings, December 5 and 6. The bill for Saturday evening was "Andrea Chenier" and the fourth act of "Les Huguenots," while on Sunday the "Stabat Mater" was sung.

James O'Neill, hurriedly summoned in from a New Eng-

THE SEASON OF 1896-97

land tour, played "Monte Cristo" the week of December 7 to excellent houses, considering the short time available for advertising. Margaret Anglin was his leading lady at this time.

Maurice Barrymore in "Roaring Dick and Co.," his own dramatization of Besant and Rice's novel, "Ready Money Mortiboy," occupied the theatre the weeks of December 14 and 21, the houses being very light. The receipts for the evening of Wednesday, December 23, 1898, were the smallest in thirty-three years, the gross takings being forty-three dollars, the non-attractiveness of the play being aggravated by a blizzard and a street-car strike. W. J. Le Moyne was Mr. Barrymore's principal support. A benefit was given to Colonel Mapleson on Sunday, December 27.

"The War of Wealth," a melodrama by C. T. Dazey, author of "In Old Kentucky," was presented on December 28 and ran two weeks to light houses.

"Brian Boru," a romantic Irish opera by Stanislaus Stange and Julian Edwards, opened on January 11 and ran three weeks, the chief singers being Grace Golden, Amanda Fabris, Amelia Summerville, Helen Brack-



James O'Neill



Anna Held

THE BOSTON THEATRE

ett, Max Eugene, Bruce Paget, George O'Donnell, Jefferson De Angelis, and John C. Slavin.



Blanche Walsh

Sunday, January 24, 1897, was a day to be remembered in the annals of the Boston Theatre for its diametrically opposed attractions. In the afternoon Rev. Sam Jones, the noted revivalist, preached a sermon. In the evening Colonel Robert G. Ingersoll, the famous agnostic, lectured on "How to Reform Mankind."

The receipts for the evening were the largest that Colonel Ingersoll had ever drawn in Boston, the gross amount being \$2317.50.

Walter Damrosch's German Opera Company began a two weeks' season on February 1, his singers including Lilli Lehmann, Johanna Gadski, Susan Strong, Marie Mattfeld, Ernest Kraus, Paul Kalisch, Carl Somer, Emil Fischer, Gerhard Stehmann, William Mertens, William Xanten, and others. "Tristan and Isolde," "The Flying Dutchman," "Carmen," "Tannhäuser," "Lohengrin," "Die Meistersinger," "Fidelio," "Das Rheingold," "Die



Maxine Elliott

THE SEASON OF 1896-97

Walküre," "Götterdämmerung," and "Siegfried" were given. Emma Calvé was to have come from New York to sing Carmen, but was prevented by illness, much to the disappointment of the ticket-holders. Camille Seygard was hastily substituted and the opera was presented, but its chief attraction was lacking.

"Under the Polar Star," a well-staged melodrama of the Polar Circle, was the attraction for four weeks beginning February 15. William A. Brady, its manager, performed a feat which he has often duplicated, of going on the stage at extremely short notice and playing well a part that had been left vacant by an ailing actor. This time it was the rôle of Alexy, an Esquimaux guide, that he so well impersonated.

Robert Mantell, Charles T. Ellis and wife, Gus Heege, George Thatcher, Phyllis Allen, and others volunteered for the Emergency Hospital Benefit on February 18. Phyllis Allen, a lady with a phenomenal contralto voice, had been, in 1880 and 1881, a member of the dancing ballet employed in "The Voyagers in Southern Seas" and "Michael Strogoff."

A reception was given on Sunday, February 21, to Edward J. Ivory, who had recently been on trial for his life before an English court. The receipts were not large.



Andrew Mack

THE BOSTON THEATRE

Brooke's Chicago Marine Band played on the afternoons and evenings of Sundays, March 14 and 21, and April 4.

"Jack and the Beanstalk," an extravaganza by R. A. Barnet with music by A. B. Sloane, which had been originally performed by the members of the First Corps of Cadets, was brought out on March 15 for a two weeks' engagement. Its success was phenomenal, the receipts for the fortnight reaching \$29,969.25. The cast was:

Jack Hubbard	Madge Lessing.
King Cole	Alexander Clark.
Sinbad	Harry Kelly.
Mr. Ruse, a Giant	H. M. Morse.
Sir Harry Hatewurk	Hubert Wilke.
Neverwash	Basil Tetson.
Evertyrd	Robert Craig.
Rowland	Justine Batio.
Oliver	Kitty Perry.
Sir Guy Coffin	H. L. Traub.
Princess Mary	Maude Hollins.
Little Miss Muffet	Nellie Lynch.
Sonanum Tuberoseum	Ross Snow.
Mrs. Ruse	Daniel Baker.
Asparagus Blossom	Miss Hearn.
Caterpillar	Meta Caldwell.
Old Mother Hubbard	Carrie Perkins.

"In Old Kentucky" followed for the week of March 29.

The Elks' Benefit on April 1 enlisted the services of Nat C. Goodwin and Maxine Elliott, Madame Janauschek, Blanche Walsh, Adah Richmond Stetson, Chiquita, Marie Jansen, Harry Conor, Harry Gilfoil, J. K. Murray, Clara Lane, Hattie Belle Ladd, Sam Collins, Florrie West, the

THE SEASON OF 1896-97

Fadette Orchestra, Clarice Vance, Dore Davidson, George Fawcett, Amelia Bingham, Minnie Dupree, Jessie Busley, Alice Fischer, Laura Burt, and a host of others.

"Lost, Strayed or Stolen," a bright comedy which had met with great success at the Park Theatre, was presented the weeks of April 5 and 12, but the removal was disastrous and it failed to draw. Louis Harrison and Georgia Caine headed the company.

Madame Yale lectured to ladies on Monday afternoon, April 12.



Frederic De Belleville

"The Sporting Duchess," a drama of racing, with a cast which included Rose Coghlan, Cora Tanner, Elita Proctor Otis, J. H. Stoddart, Harry Lacy, and Louis Massen, opened on Patriot's Day, April 19, for one week.

James J. Corbett, who had met with pugilistic defeat at the hands of Robert Fitzsimmons on St. Patrick's Day of this year, was seen in "The Naval Cadet" the week of April 26.

Andrew Mack played his first starring engagement in this theatre the week of May 3, the play being "Myles Aroon."



James J. Corbett in 1897

THE BOSTON THEATRE

George Richards and Eugene Canfield appeared in "A Temperance Town" the week of May 10.

Fanny Davenport returned for the week of May 17, playing "Gismonda," "Fedora," and "La Tosca."

Rt. Rev. Bishop Watterson of Columbus, Ohio, lectured on Sunday, May 30, the theatre having been closed all the previous week.

Moving pictures of the Corbett-Fitzsimmons contest opened on May 31 and drew surprisingly large houses, the receipts for the first day being \$3893.75 for three performances, at prices ranging from twenty-five cents to one dollar. The first week of twelve performances drew \$10,760, there being no performance on Tuesday afternoon on account of the Commencement Exercises of the Perkins Institution being held then. The pictures remained four weeks, the season closing on June 26.

CHAPTER XLVI

THE SEASON OF 1897-98

FOR the season of 1897-98 Fred C. Parker and Frank A. Harding were the ticket-agents. No other changes of any importance took place in the business staff.

Harkins and Barbour's version of "Uncle Tom's Cabin" opened on Saturday evening, August 14, and continued the following fortnight. Although a better play, it did not prove so popular as the familiar version.

Primrose and West's Minstrels were seen the week of August 30, Milt Barlow and George Wilson being in the company. George Primrose sang "A Hot Time in the Old Town To-night," which a few months later was called our national anthem.

"The Cherry Pickers," a drama of the Sepoy Mutiny, written by Joseph Arthur, occupied the house for two weeks, beginning on Labor Day, September 6.

The Bostonians returned to this theatre on September 20, after some years of absence, rendering "The Serenade" for



Jessie Bartlett Davis

THE BOSTON THEATRE

two weeks and "Robin Hood" for the third. These were financially the largest three weeks the Bostonians had ever played, the last week being their largest week, and the last day, Saturday, October 9, their largest day. The company included H. C. Barnabee, W. H. MacDonald, George Frothingham, Eugene Cowles, William E. Philp, Harry Brown, W. H. Fitzgerald, Alice Nielsen, Jessie Bartlett Davis, Josephine Bartlett, and Eleanore Giusti.



Edna May

Ingersoll lectured on "The Truth" on Sunday, October 3.

Joseph Jefferson in "Rip Van Winkle" crowded the houses during the week of October 11.

Fanny Davenport began her last engagement in the Boston Theatre on Wednesday, October 20, the theatre having been closed for rehearsal on Monday and Tuesday evenings. Great secrecy had been observed concerning her new play, the name and theme having been kept from the public until the opening night. The title when finally announced proved to be "A Soldier of France," the life and death of Joan of Arc being the subject treated. Business was not good and the play ran but three weeks.

A drama of similar title, "A Ward of France," was the attraction for the next three weeks. This play had to do



Eugenio Sorrentino

THE SEASON OF 1897-98

with the character of Lafitte, the pirate, this part being played by Maurice Barrymore, and was written by Franklin Fyles and Eugene W. Presbrey, the latter a former member of the stock company.

The Banda Rossa, an Italian military band, was heard in concerts on November 4, 21, and 28, under the leadership of Eugenio Sorrentino.

“The Belle of New York,” with Dan Daly and Edna May in the principal rôles, played the week of November 29, 1897, making an unexpected hit, as it had not done well at the Casino in New York, though it afterward created a furore in England and this country as well.

Margaret Mather began what proved to be her last visit to this house on December 6, playing “Cymbeline” all the first week, while the second was divided between “Romeo and Juliet,” “The Honeymoon,” and “Leah.” Miss Mather died suddenly early in the following year at Charleston, West Virginia.



Margaret Mather

One of the attractions at the Theatrical Mechanics’ Benefit on December 16, 1897, was Rosie Boote of the London Gaiety Company, who offered her dancing specialty. Miss Boote has since gained fame by marrying an English marquis.

Hanlon’s “Superba” was the holiday attraction, opening on December 20, and remaining two weeks.

W. Bourke Cochran lectured on Sunday evening, January 2. Sousa’s opera, “The Bride Elect,” with both words and music by the celebrated bandmaster, was produced on January 3 and ran four weeks.

THE BOSTON THEATRE

Anna Held, supported by a vaudeville company and by a number of players who were seen in the Chinese play, "The Cat and the Cherub," opened in a blizzard on January 31, but succeeded in attracting good houses before the week was over. The vaudeville artists were Dixon, Brown and Dixon, Lizzie Evans and Harry Mills, Frank Lawton, Burke and

Andrews, Bessie Bonehill, the De Cock Troupe, and Ben Harney and Strap Hill.

Lillian Russell, Della Fox, and Jefferson De Angelis, in a comic opera by Stanislaus Stange and Julian Edwards, "The Wedding Day," played two big weeks beginning February 7.

On February 21 Walter Damrosch began a season of opera in French, German, and Italian, his



Melba

manager being Charles A. Ellis and his artists Melba, Gadski, Barna, Seygard, Toronto, Standigl, Mattfeld, Van Cauteren, Nordica, Ibos, Salignac, Rothmuhl, Breuer, Vanni, Van Hoose, Kraus, Bispham, Boudouresque, Fischer, Stehmann, Rains, Viviani, and Campanari. Mr. Damrosch and Signor Bimboni were the conductors, the operas being "Faust," "Tannhäuser," "The Barber of Seville," "Die Walküre," "La Traviata," "The Meistersinger," "Siegfried," "Roméo et Juli-

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Della Fox, Jefferson De Angelis, Lillian Russell

ette," "The Flying Dutchman," "Lohengrin," and "Carmen."

Charles Frohman's company in "Never Again" appeared on the afternoon and evening of February 22 and the evening of March 5.

At the benefit of the Cathedral Sanctuary Choir on Sunday, March 6, Mrs. H. H. A. Beach, Jeannie Patrick Walker, F. Kneisel, and others appeared.

The midwinter meet of the Massachusetts Division of the League of American Wheelmen was held in this theatre on Saturday evening, March 12, 1898.

THE BOSTON THEATRE

Sousa's Band was heard on the evenings of March 13 and 20, and also on the afternoons of the 15th and 18th.



David Warfield

The New York Casino Company played "In Gay New York" the week of March 14. David Warfield was a member of this company, appearing in a Jewish specialty, assisted by Lee Harrison.

Denman Thompson and "The Old Homestead" opened on March 21 and remained three weeks.

A benefit for the Maine Memorial Monument Fund was held on Sunday evening, March 27. Many prominent artists volunteered, not realizing until it was too late that the

s c h e m e

was more for advertising a certain New York newspaper than for honoring the martyred sailors of the ill-fated battleship. The volunteers were Sol Smith Russell, Louis James, Hubert Wilke, Mathilde Cottrelly, Madge Lessing, Hilda Hollins, and others.

A season of grand opera in English at popular prices, under the management of



Nance O'Neil

THE SEASON OF 1897-98

Henry W. Savage, was begun on Easter Monday, April 11, 1898, with the intention of running all summer if the patronage kept up. The artists were Edith Mason, Attalie Claire, Grace Golden, Lizzie Macnichol, Bernice Holmes, Bessie Fairbairn, Marie Celeste, Ruth White, Thomas H. Persse, Joseph F. Shehan, William G. Stewart, Max Eugene, William Wolff, Arthur Woolley, Raymond Hitchcock, Frank Moulan, Oscar Girard, and E. N. Knight. "Il Trovatore" and "The Queen's Lace Handkerchief" were sung the first week, "The Gypsy Baron" and "Carmen" the second, "Billee Taylor" and "Cavalleria Rusticana" the third, and "Pinafore" and "I Pagliacci" the fourth and last.



De Wolf Hopper

McKee Rankin and Nance O'Neil appeared at the Emergency Hospital Benefit on April 14, together with Stuart Robson, Willie Collier, Wilton Lackaye, Maclyn Arbuckle, George W. Wilson, and others.



Sol Smith Russell

On Sunday, April 17, Colonel Ingersoll delivered his new lecture, "A Thanksgiving Sermon."

The theatre was closed the week of May 9, but opened again the following Monday for six days of the sensational trapeze performer Charmion, and a vaudeville company including the Picchiani Family. Alf Holt Silvern and Emerie, the

THE BOSTON THEATRE

Kingsley Sisters, Delmore and Lee, Herbert's Dogs, Gal-lando and Clarisse Agnew.

The last entertainment of the season of 1897-98 was "The Lambs' Gambol," which introduced nearly all the male stars in the country. It opened with an old-time Minstrel First Part introducing De Wolf Hopper as the interlocutor. Stuart Robson, Willie Collier, and Ignacio Martinetti played the bones, while Nat C. Goodwin, Jefferson De Angelis, and H. C. Barnabee manipulated the tambourines. The triple quartette consisted of Chauncey Olcott, De Wolf Hopper, Eugene Cowles, H. C. Barnabee, W. H. MacDonald, Digby Bell, Van Rensselaer Wheeler, William Philp, Edmund Stanley, Charles Hopper, William Fitzgerald, and Grafton Baker. The chorus were Francis Carlyle, Harry Woodruff, John Kellerd, Clay Greene, Alfred Klein, Walter Hale, A. S. Lipman, George Barnum, E. W. Kemble, Charles Klein, and Vincent Serrano. Augustus Thomas was the general director and Herbert Cripps the general stage-manager. The musical directors were Victor Herbert, Jesse Williams, S. L. Studley, J. S. Hiller, and Victor Harris. The olio began with the Lambs' Big Four, Jefferson De Angelis, Charles Hopper, Willie Collier, and Fritz Williams. A short burlesque, "The Art of Maryland," followed, the parts being taken by W. H. Crane, W. H. MacDonald, J. E. Kellerd, Digby Bell, Walter Hale, and De Wolf Hopper, the army being represented by Wilton Lackaye, Harry Woodruff, Clay Greene, T. D. Frawley, J. G. Saville, L. J. B. Lincoln, Charles Klein, A. S. Lipman, Joseph Grismer, Eugene Cowles, Van Rensselaer Wheeler, Augustus Thomas, and E. W. Kemble. Joseph Holland and Fritz Williams next represented a pantomime

THE SEASON OF 1897-98

in two scenes, "L'Affaire d'une Mélodie," in which they were assisted by Vincent Serrano. "Called Perfect at Ten," a glimpse of stageland, by Edward Paulton, came next, the cast being: Leading Lady, Willie Collier; Leading Man, Wilton Lackaye; Comedian, H. C. Barnabee; Juvenile Man, Francis Carlyle; Old Woman, Harry Conor; Property Man, A. S. Lipman; Stage Carpenter, Burr McIntosh; Utility Man, T. D. Frawley; Stage Director, Joseph Grismer; Prompter, J. G. Saville; Author, Charles Klein; Leader, Jesse Williams; Mr. Palmer, Digby Bell; Mr. Daly, J. E. Kellerd; Mr. C. Frohman, Alfred Klein; Mr. D. Frohman, George Barnum; A Coryphee, Ignacio Martinetti; Supernumeraries, De Wolf Hopper, Nat C. Goodwin, W. H. Crane, Stuart Robson, Chauncey Olcott, William Philp, W. H. MacDonald, Fritz Williams, Joseph Holland, J. E. Kellerd, Victor Harris, S. L. Studley, H. A. Cripps, Edmund Stanley, Walter Hale, Vincent Serrano, Augustus Thomas, Clay Greene, W. H. Fitzgerald, Grafton Baker, Van Rensselaer Wheeler, Jesse Williams, Harry Woodruff, and E. W. Kemble. The programme closed with the singing of the Lambs' National Anthem, "Columbia," written and composed for the occasion by Clay Greene and Victor Herbert and sung by the entire company, accompanied by Victor Herbert's Twenty-Second Regiment Band.



James A. Herne

CHAPTER XLVII

THE SEASON OF 1898-99

THE season opened on August 29 with West's Minstrels, Primrose and West having separated after twenty-six years of partnership. Ezra Kendall in black face was a feature of this company, but he soon returned to white face, with his old familiar tall hat in evidence.

The attraction for Labor Day week was Williams and

THE SEASON OF 1898-99

Walker's Senegambian Carnival in "The Origin of the Cake Walk," which did not draw well.

The Byrne Brothers' pantomimic production, "Going to the Races," played the fortnight beginning September 12.

The Bostonians came on September 26 for a week of "The Serenade" and a week of "Robin Hood," Helen Bertram and William Broderick replacing Alice Nielsen and Eugene Cowles.

Charles Frohman's production of "The White Heather" was presented October 10 and ran five weeks, the cast including such favorite artists as Rose Coghlan and her husband, John T. Sullivan, Grace Thorne, Olive May, and Fred Perry. Brooke's Chicago Marine Band played on Sunday, October 16.

Ingersoll lectured on Sunday evening, October 30, on "Superstition."

James A. Herne in "Shore Acres" came on November 14 for three weeks.

On Thanksgiving night, November 24, the seats in the upper gallery were numbered and reserved for the first time in the history of the theatre.

"Con" Murphy, stage doorkeeper for thirty-three years, died on November 20, 1898. He was known and liked by thousands of people in the theatrical profession.



Alice Nielsen



"Con" Murphy

THE BOSTON THEATRE

The great blizzard of 1898, in which the steamer Portland was lost and great damage was done to shipping and wharves, occurred on November 26 and 27, greatly interfering with a Sunday concert on the latter date in aid of the Carney Hospital, at which James A. Herne, Andrew Mack, Joseph Haworth, John B. Mason, Mamie Gilroy, and many others were scheduled to appear.



William W. Jefferson

for the weeks of December 5 and 12.

Joseph Jefferson was originally booked to appear the week of December 19, but fell ill, and his sons filled the week with a production of "The Rivals," with the following excellent cast: Sir Anthony Absolute, Verner Clarges; Captain Absolute, Otis Skinner; Sir Lucius O'Trigger, Wilton Lackaye; Bob Acres, William Jefferson; Faulkland, Wal-

The New York Casino success, "Yankee Doodle Dandy," in which Edna Wallace Hopper, Thomas Q. Seabrooke, and Walter Jones were featured, was seen



Thomas Jefferson as Rip Van Winkle

THE SEASON OF 1898-99

ter B. Woodall; David, Joseph Jefferson, Jr.; Fag, Thomas Jefferson; Mrs. Malaprop, Ffolliott Paget; Lydia, Elsie Leslie; Lucy, Mrs. Joseph Jefferson, Jr. About this time Thomas Jefferson began playing his father's rôle in "Rip Van Winkle," though he was not seen in it at the Boston Theatre for some years later.

Hanlon's "Superba" played Christmas week to large receipts.

Denman Thompson and "The Old Homestead" came on January 2, 1899, a most unusual time for him, though the audiences for the two weeks were as big as usual.

Mathews and Bulger, in the Ragtime Opera, "By the Sad Sea Waves," were here for the week of January 16. It was at this time that Rose Melville was first seen as Sis Hopkins, making decidedly the hit of the play.

Grand opera in French, German, and Italian, under the management of Charles A. Ellis, opened on January 23, for three weeks, the artists being Melba, Gadski, De Lussan, Behne, Ternina, Toronto, Mattfeld, Van Cauteren, Alvarez, Kraus, Bon-



Milka Ternina



Jean De Reszke

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nard, Pandolfini, Rissling, Van Hoose, Soler, Bensaude, Bou-

douresque, Stehmann, De Vries, Rains, and Viviani. The conductors were Damrosch, Seppilli, and Fried. Their repertoire comprised the operas, "Faust," "Tannhäuser," "La Bohème," "I Pagliacci," "Cavalleria Rusticana," "The Barber of Seville," "Lohengrin," "Die Walküre," "The Flying Dutchman," "Rigoletto," "Götterdämmerung," "Roméo et Juliette,"

"Aida," and "Carmen." This was Alvarez's first appearance in America, and he sang here in only two rôles, Romeo and Don José.

The midwinter meet of the League of American Wheelmen occurred on Saturday evening, January 28.

Blind Tom, the colored pianist, was heard on Sunday, February 5.

The Rogers Brothers, who had not grown to be the drawing cards they afterward became, were seen the week of February 13 in "A Reign of Error," supported by an excellent cast, including Georgia Caine, Maude Raymond, Ada Lewis, La Petite Adelaide, Edith St. Clair, George Marion, John Parr, and Will T. Hodge.



Albert Alvarez



Thomas Q. Seabrooke

THE SEASON OF 1898-99



Gus Rogers



Max Rogers

Ingersoll lectured on "The Devil" on Sunday, February 19.

"The Bride Elect" followed for the single week of February 20.

The Civil War drama, "Shenandoah," with a cast headed by Maurice Barrymore and Mary Hampton, was presented the weeks of February 27 and March 6 to large houses.

Amateur performances of "The Pied Piper of Hamelin" were given on the forenoons of February 25, March 4 and 11, and the afternoons of March 2 and 3.

Alice Nielsen in "The Fortune Teller," with a company which contained such singers as



Blind Tom

THE BOSTON THEATRE

Eugene Cowles, Frank Rushworth, Richard Golden, Joseph Herbert, Joseph Cawthorn, Marguerite Sylva, Jennie Hawley, and Billie Norton, also drew well for two weeks, opening on March 13.



Julia Arthur

The Elks' Benefit on March 17 enlisted the services of "The Fortune Teller" company, Edward Harrigan and company, John Mason, Charles Danby, Joe Welch, Nellie V. Parker, Musical Dale, Frank Bush, W. B. C. Fox, Happy Fannie Fields, Loney Haskell, the Bowdoin Square Theatre Company, and others.

The Metropolitan Opera House Company of New York, under the management of Maurice Grau, appeared for a fortnight commencing March 27, at prices which ranged from one to five dollars ordinarily and from one and a half to seven dollars on special occasions. The principals were Sembrich, Eames, Nordica, Brema, Saville, Schumann-Heink, Mantelli, Engle, Bauermeister, Jean and Edouard De Reszke, Van Dyck, Plançon, Bispham, Salignac, Campanari, Saleza, Carbone, Pringle, Maurel, and Van Rooy. The only novelty of the season was Mancinelli's opera "Hero and Leander," which was conducted by the composer, who was one of the regular con-

THE SEASON OF 1898-99

ductors of the company. Lieutenant Dan Godfrey and his British Guards Band appeared on Sunday afternoon and evening, April 9.

The week of April 10 was taken up with amateur performances of "Cinderella" and "Our New England," for the benefit of the Invalid Aid Society. The audiences were diminutive and the invalids received no aid.

James A. Herne produced a new Civil War drama, entitled "Rev. Griffith Davenport," on April 17 for two weeks. It drew fairly well, but has never been presented since. This was Mr. Herne's last engagement in the Boston Theatre, his closing date being April 29, 1899.

Ingersoll lectured on "Shakespeare" on Sunday, April 30.

"The Three Dragoons," a comic opera by Harry B. Smith and Reginald De Koven, was heard the weeks of May 1 and 8, the company including Marguerite Lemon, Linda Da Costa, Leonora Gnit, Joseph O'Mara, W. H. Clark, Jerome Sykes, and Richard F. Carroll. It did not attract the public.

Sousa's Band was heard on Sundays, May 7, 14, and 21. Julia Arthur in a magnificent production of "Romeo and Juliet" drew very large houses the week of May 15.

Adelaide and Leon Hermann, the former the widow and



Adelaide Hermann

THE BOSTON THEATRE

the latter the nephew of Alexander Hermann the magician, opened in their magical entertainment on May 22 and played all that week and two days of the following week, closing the season on the evening of May 30.

Major-General Joe Wheeler, of the United States Volunteers, an ex-Confederate officer, delivered the oration before Post 113, G. A. R., on the forenoon of Decoration Day.

CHAPTER XLVIII

THE SEASON OF 1899-1900

THE season opened on Thursday, August 31, with the English melodrama, "Sporting Life," which ran four and a half weeks. The chief actors engaged were Joseph Wheelock, Joseph Kilgour, Frank Burbeck, Charles F. Gott-hold, Frazer Coulter, Elita Proctor Otis, Frances Stevens, and Marion Elmore. The noteworthy scenes depicted a prize-fight and the Derby Race.

The Bostonians were heard the weeks of October 2 and 9, in "The Serenade" and "Robin Hood," Marcia Van Dresser, Frank Rushworth, and John Dunsmure singing the rôles formerly interpreted by Jessie Bartlett Davis, William Philp, and Eugene Cowles.

Joseph Jefferson played "Rip Van Winkle" at the first seven performances and "The Rivals" on Saturday night the week of October 16, 1899. The receipts for the week were \$18,233.50.

A benefit for the Actors' Fund on the afternoon of Friday, October 20, introduced Joseph Jefferson, James K. Hackett, one act of "Way Down East," one act of "The Sign of the Cross," and several other attractions.

"The Sorrows of Satan," a dramatization of Marie Corelli's novel, was seen the week of October 23.

John Redmond, the Irish patriot, lectured on Sunday evening, October 29.

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Anna Held, in a beautiful production of "Papa's Wife," supported by Charles A. Bigelow, Henry Bergman, M. A. Kennedy, Harry Woodruff, George Marion, Isabelle Evesson, Agnes Findlay, Olive Wallace, and Vivian Blackburn, played the weeks of October 30 and November 6 to large houses.



John Redmond

Denman Thompson and "The Old Homestead" came on November 13 and remained three weeks to the usual Thompson business.

The Metropolitan Opera House Company, under the management of Maurice Grau, in the ensuing two weeks, beginning December 4, 1899,

played to the largest receipts ever known in this theatre up to that time, the gross for the fortnight being \$94,682. The principal artists were Calvé, Sembrich, Eames, Nordica, Ternina, Schumann-Heink, Zélie De Lussan, Suzanne Adams, Susan Strong, Alvarez, Saleza, Edouard De Reszke, Van Dyck, Maurel, Dippel, Campanari, Plançon, and others. There were no nov-



Emma Eames

THE SEASON OF 1899-1900

elties in the repertoire. The weather was unprecedentedly good for this time of year, the health of the company was excellent, and there were no disappointments or changes of opera.

Hanlon's "Superba" was the Christmas attraction, opening on December 18 and playing two weeks.

Modjeska followed for a fortnight, opening on New Year's Day, 1900. She was seen in "Marie Antoinette," "Mary Stuart," "The Ladies' Battle," and "Macbeth." John Kellerd was her leading man.



Pol Plançon



Edouard De Reszke

James O'Neill played D'Artagnan in "The Musketeers" the week of January 15.

The Koster and Bial production, "Around New York in Eighty Minutes," filled the week of January 22. This was a musical mélange, with a company which included Jess Dandy, Alexander Clark, Harry Kelly, Bobby Gaylor, Chris Bruno, James J. Jeffries and his brother Jack, Tom Sharkey, Etta

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Butler, Helen Marvin, Mabel Russell, Amy Ashmore, and a host of others. Incidental to the piece were burlesques on "Sherlock Holmes" and "Becky Sharp," which were exceedingly cleverly done. Great houses marked the short stay of the play.



Emma Calvé

A Japanese dramatic company, under the management of Alexander Comstock, with Otto Kawakami and Sada Yacco in the leading rôles, played here on the afternoons of January 18, 19, 25, and 26, 1900, in plays of their own land and language. Although extremely interesting they failed to attract.

"The Great Ruby," an English melodrama which had been presented in New York by Augustin Daly's company, with Ada Rehan and other favorites in the cast, had been originally

booked for a month beginning January 29, with the understanding that it was to be played by the same artists. Mr. Daly's death ended the career of his company as a whole and the piece was done here under the management of Jacob Litt to not very good business, although he had engaged a strong company, with such favorites as Louise Thorndike Boucicault, Isabelle Urquhart, and Frank Losee among its members.

Dan Sully, Dan Daly, Josephine Hall, William Courtleigh, Percy Haswell, and many others appeared at the Elks' Benefit on February 8, 1900.

THE SEASON OF 1899-1900

Sousa's Band played on Sunday, February 11, afternoon and evening.

"Shenandoah" was seen the week of February 26.

Chauncey Olcott made his first appearance as an Irish star in this house on March 5, in "A Romance of Athlone." His houses were large and top-heavy, especially on Thursday evenings.

A testimonial to Edward E. Rice on the completion of his twenty-fifth year as a manager was given on the afternoon of Thursday, March 8. A host of volunteers appeared, including Thomas Q. Seabrooke, Dan Daly, Harry Davenport, D. L. Don, Mabel Gillman, Marie George, Phyllis Rankin, Louis Mann, Clara Lipman, Joseph Coyne, Thomas Drew and W. B. C. Fox of the Cadets, Artie Hall, Madge Lessing, Ethel Jackson, M. A. Kennedy, Dan Sully, Burt Haverly, Robert Hilliard, Chauncey Olcott, and Arnold Daly, the last-named being billed "in German wanderings."

"The Pied Piper of Hamelin" was again presented on the forenoons of March 10, 17, and 24, and the afternoons of the 15th and 16th.

Primrose and Dockstader's Minstrels played a two weeks' engagement commencing March 19. The experiment of playing a minstrel company more than one week did not prove successful.



Chauncey Olcott

THE BOSTON THEATRE

Fashionable vaudeville, under the management of N. Hashim, at prices ranging from 15 to 50 cents, opened on April 2, with the intention of remaining all summer if profitable. The first week's receipts were large, but they fell off after that and the season came to an end on May 5, after but five weeks of vaudeville. The artists engaged were as follows: April 2 — The Carmen Sisters, Emmons, Emmerson and Emmons, Morgan and Otto, Bonnie Thornton, Fish and Quigg, Della Fox, James Thornton, Marie Dressler, Hall and Staley, Josephine Sabel, the three Polos. April 9 — Drawee, Lelliott, Busch and Lelliott, Duffy, Sawtelle and Duffy, Hugh Stanton, Jennie Yeamans, Della Fox, Felix and Barry, Maude Courtney, Frederic Bond and company, Lew Hawkins, Maggie Cline, Matweef Duo. April 16 — Curtis and Don, Howe and Scott, Hanson and Nelson, Monroe and Lawrence, Charles W. Littlefield, the Banda Rossa, Madame Tavary, Billy Van, Montgomery and Stone, Laura Burt, the Golden Gate Quartette, the Rice Brothers. April 23 — Barton and Ashley, Vernon the Ventriloquist, Marie Jansen, St. Onge Brothers, Stinson and Merton, Jones, Grant and Jones, Richard Harlow, Tom Lewis and Sam Ryan, Marie Tavary, Neil Burgess and company, Press Eldridge, the Burton-Lowande-Wilson Troupe. April 30 — The Bernards, Fransoli Sisters, Williams and Adams, De Veaux and De Veaux, Billy, May and Daisy Golden, Fougère, James Richmond Glenroy, Genaro and Bailey, John W. Ransone, Ida Fuller.

CHAPTER XLIX

THE SEASON OF 1900-01

THE season of 1900-1901, which proved to be the last season of Eugene Tompkins's management of the Boston Theatre, began on Thursday, August 30, with Arthur Shirley and Benjamin Landeck's "Woman and Wine," under the management of William A. Brady and Harry Doel Parker. This was a meiodrama with startling effects, whose scenes were laid in England and Paris. The cast included Howard Kyle, John T. Burke, Hudson Liston, Sylvia Lynden, Millie James, Marion Winchester, and many others, and the financial returns were satisfactory.

An elaborate production of "Monte Cristo," under the management of Liebler and Co., opened on Tuesday, October 18, the theatre having been closed on Monday evening for rehearsal. The cast included James O'Neill as Edmund Dantes and the Count of Monte Cristo, Frederic De Belleville as Noirtier, Edmund Breese as Danglars, Augustus Cook as Caderousse, Rebecca Warren as Mercedes, and Annie Ward Tiffany as Carconte, the minor parts also being well cast. The scenery was painted by Homer Emens, Ernest Albert, Gates and Morange, John H. Young and Ernest M. Gros, and was extremely beautiful, the Conservatory and Ball-Room of the Hotel de Morcerf being one of the handsomest and most realistic interior settings ever seen upon the stage in this country. "Monte Cristo" ran five weeks and was both an artistic and a financial success.

THE BOSTON THEATRE

A benefit for the sufferers by the Galveston flood was given on Sunday, September 23.



Eugene Foster
Usher in Boston Theatre for forty years

Clark, and Adele Rafter were the tenor, soprano, and contralto, this year.

Fred C. Whitney's production of "Quo Vadis," a dramatization, by Stanislaus Stange, of Sienkiewicz's novel, opened on November 12 and remained six weeks. The play was beautifully staged and was acted by Wilton Lackaye, Aubrey Boucicault, Edmund D. Lyons, J. B. Booth (the third of that name), Frank Mordaunt, Carlotta Nilsson, Elita Proctor Otis, Bijou Fernandez and others.

William Ludwig was among

Fanciulli's Seventy-first Regiment Band played on Sunday, October 7.

Minnie Tittell Brune and Melbourne MacDowell were seen in Sardou's "Theodora" the week of October 22.

The Bostonians came on October 29, singing "The Viceroy" their first week, and "The Serenade" and "Robin Hood" the second. Albert Parr, Hilda



Charles S. Harris
Advertising Agent for twenty-one years

THE SEASON OF 1900-01

those who appeared in concert on Sunday, November 25. George W. Lederer's Casino Company in "The Belle of Bohemia" appeared for the fortnight beginning December 24, Sam Bernard and his brother Dick being featured. Apart from Christmas night the business was not good. Fred Titus, an ex-bicycle racer, and at that time the husband of Edna May, played a small part in the piece.

Madame Sembrich and an opera company under the management of C. L. Graff sang "The Barber of Seville," "La Traviata," "Don Pasquale," and "Faust" during the week of January 7, 1901, the supporting artists being Cremonini, Salignac, De Lara, Galazzi, Rossi, Ben-saude, Vanni, Dado, Marie Mattfeld, Carrie Bridewell, and Madame Varezzi. Bevignani was the conductor.

Jacob Adler and a Yiddish company presented Jacob Gordin's "The Jewish Priest" on Friday evening, January 11.

Johanna Gadski appeared in concert on Sunday, January 13, assisted by members of the Sembrich company.

A play called "The Mormon Wife," which opened on January 14, had the honor of playing to the smallest receipts in thirty-eight years, the takings for the week being \$726.25.

The Red Cross Bureau began a series of Sunday night concerts on January 20, which continued without interruption until March 31.



James W. Taylor
Master of Auxiliaries for thirty-five years

THE BOSTON THEATRE

Hanlon's "Superba" played the weeks of January 21 and 28.

"Sporting Life" was seen again the week of February 4.

Denman Thompson and "The Old Homestead" appeared the weeks of February 11 and 18, the receipts for the latter week being \$12,337.75. As this was the last week that Denman Thompson played in the Boston Theatre under the management of Eugene Tompkins, the following figures are interesting. Mr. Thompson had played "The Old Homestead" in the Boston Theatre 50 weeks, or 406 performances, to \$474,421, an average of \$9488.42 per week, or \$1166.06 per performance. He had played "The Old Homestead" in the Academy of Music, New York, under the management of Gilmore and Tompkins 121 weeks, or 939 performances, to \$916,571.75, an average of \$7574.97 per week, or \$976.11 per performance. Counting both theatres, as both were under Mr. Tompkins's management, the receipts were \$1,390,992.75 for 171 weeks, or 1345 performances, an average of \$8134.46 per week, or \$1034.19 per performance. Mr. Thompson has since played several engagements in each theatre, but they are not considered in the present record.

"The Still Alarm," with Harry Lacy as Jack Manley and Frank C. Bangs as Franklin Fordham, played to good business for two weeks, beginning February 25.

"A Runaway Girl," with Ethel Jackson, Paula Edwardes, Clara Belle Jerome, Arthur Dunn, and other favorites in the cast, drew well for two weeks, opening March 11.

Primrose and Dockstader's Minstrels followed for the week of March 25.

Maurice Grau's Metropolitan Opera House Company

THE SEASON OF 1900-01

began a season on April 1, remaining two weeks. The artists were Melba, Nordica, Ternina, Gadschi, Lucienne Breval, Marguerite MacIntyre, Fritzi Scheff, Schumann-Heink, Suzanne Adams, Louise Homer, Van Cauteren, Bauermeister, Jean and Edouard De Reszke, Saleza, Salignac, Dippel, Cremonini, Scotti, Plançon, Campanari, Pini-Corsi, Journet, Gilibert, and many others. The conductors were Walter Damrosch, Mancinelli, and Flon. Ill luck pursued this engagement as good luck had that of the previous season. There was hardly a day that there was not a change of bill, occasioned by the illness of some one in the company, Melba and Jean De Reszke being the chief sufferers, and there were eight consecutive rainy days, to add to the company's misfortunes.

In spite of all this the receipts for the first week were \$35,632.25, and for the second \$41,414.

Massenet's "Le Cid" was advertised but not given on Tuesday, April 2, and Puccini's "La Tosca" received its première on April 4. Neither drew very well, as Boston audiences are inclined to be shy of new operas. Verdi's Requiem Mass was sung on Sunday even-



A. Scotti



Fritzi Scheff

THE BOSTON THEATRE

ing, April 7, under the direction of Signor Mancinelli, the soloists being Nordica, Schumann-Heink, Salignac, and Plançon.

Sarah Bernhardt and M. Coquelin opened on April 15 in "L'Aiglon," both stars and their supporting company speaking French. Their second week was devoted to

"La Tosca," "Cyrano de Bergerac," and "Camille." The receipts for these two weeks were \$23,817.50 and \$25,476.

West's Minstrels filled the week of April 29.

Joseph Jefferson appeared the week of May 6, playing "Rip Van Winkle" at six performances, "The Rivals" on Wednesday evening, and



Bernhardt and Coquelin

"The Cricket on the Hearth" and "Lend Me Five Shillings" on the Saturday evening. This proved to be Mr. Jefferson's last appearance in the Boston Theatre, his final rôle being that of Mr. Golightly in the farce. The week's takings were \$16,680.

"The Giddy Throng," a burlesque review of the New York season, appeared for two weeks beginning May 13, the company including Mabel Fenton, Dorothy Morton, Phœbe Coyne, Marion Winchester, Edmund Hayes, George C. Boniface, Jr., William Gould, Hugh Chilvers, Pat Rooney, and Tim Cronin.

THE SEASON OF 1900-01

Tableaux of the Life of Christ were shown on Sunday, May 26.

On May 31, 1901, Eugene Tompkins retired from the management of the Boston Theatre and from all connection with theatricals in Boston, although the firm of Gilmore and Tompkins still continues to own and manage the Academy of Music, New York. It is a remarkable fact that from the time that Orlando Tompkins first became connected with the management of the Boston Theatre in 1864 until Eugene Tompkins retired in 1901, every season was profitable, and most seasons extremely so. The name and fame of the Boston Theatre are known throughout the length and breadth of the American continent and among all the high-class managers and impresarios of Europe. May its lustre never be less.



Curtain

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